



The New Amberola GRAPHIC

Spring
Issue

April, 1994
(mailed mid-June)

See Dated
Auctions!

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Deadline for next issue: August 1st

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Spring, 1994
(April)

The New Amberola Graphic

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Editor's Notes

Last issue's somewhat controversial editorial brought more responses (most of them in support) than any previous one. I just wish that as many people had taken the time to participate in our contest, which drew far fewer entries than hoped for!

Our publication schedule seems to be falling behind a little more with each successive issue. While it is our desire to get back on track, it is easier said than done. Consequently, advertisers should be aware that the next issue may be the last one with significant lead time before the Christmas season is upon us.

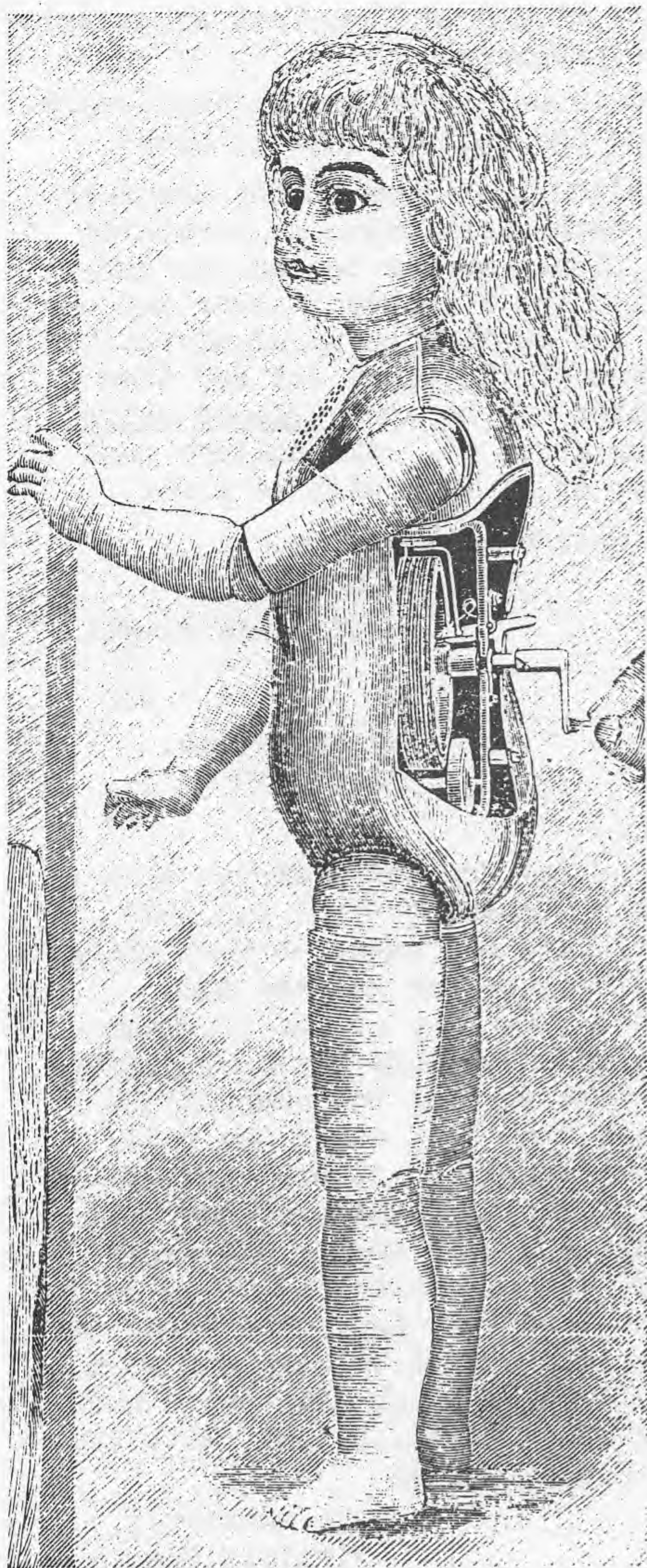
- M.F.B.

7

(going the
wrong way!)

readers did not receive the last issue because they failed to notify us of a change in their address.

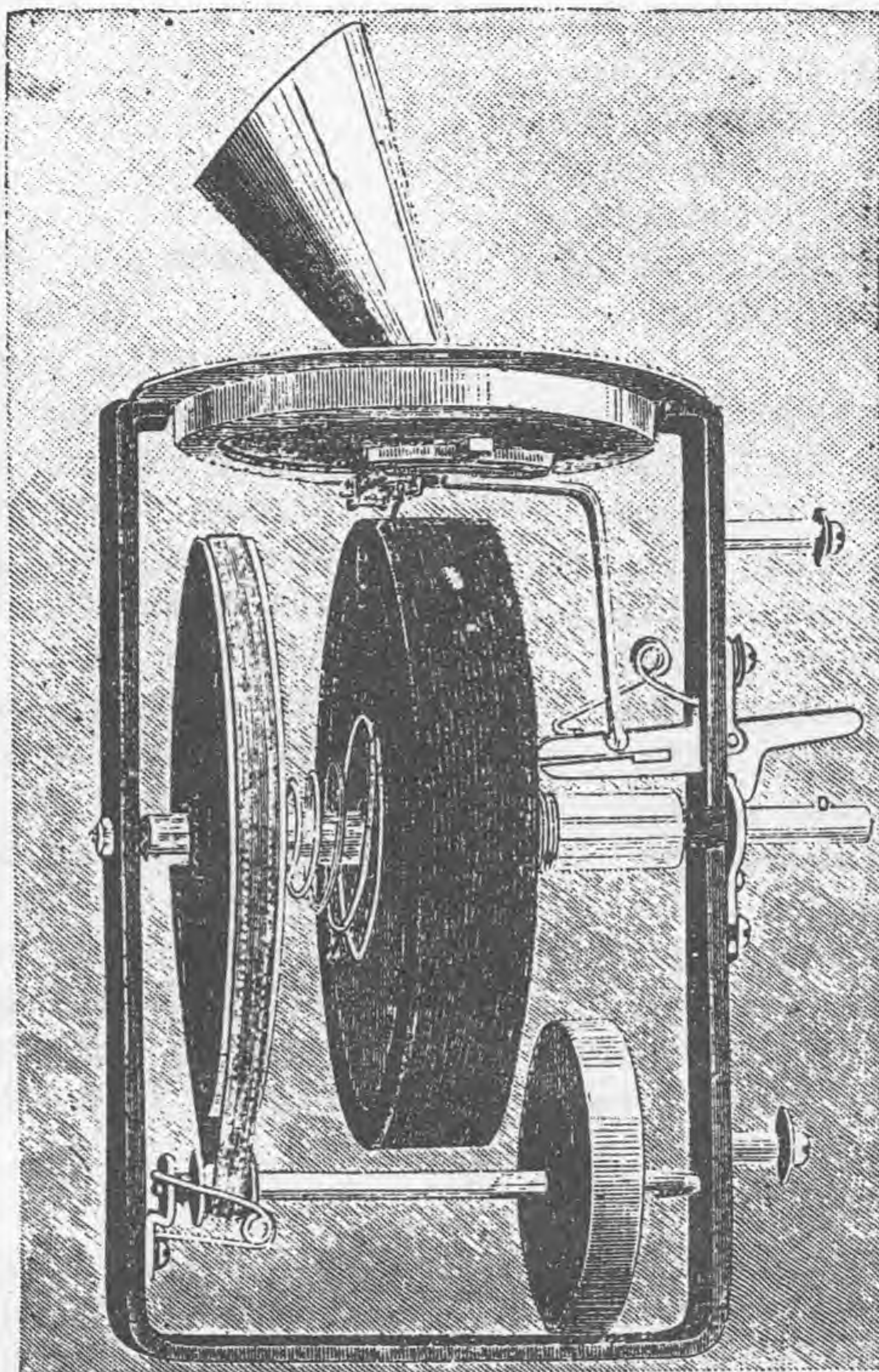
Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).



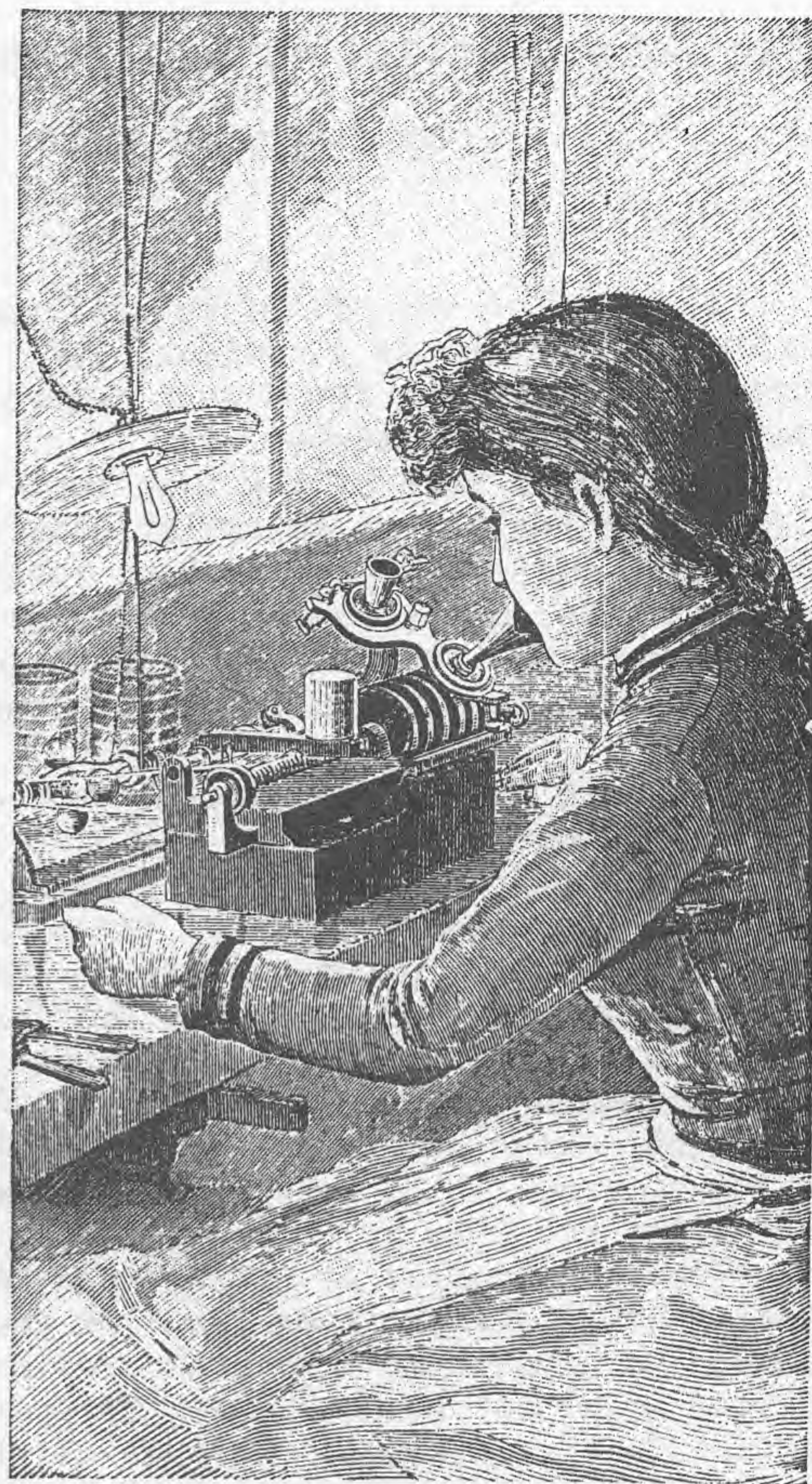
THE PHONOGRAPHIC DOLL.

THE PHONOGRAPHIC DOLL.

One of the novelties which were introduced a few years ago was the talking doll. This interesting toy consisted of a good-sized doll which secreted a working phonograph. The doll's body is made of tin, and the interior thereof is filled with mechanism very much like that of the commercial phonograph, but, of course,



MECHANISM OF THE PHONOGRAPHIC DOLL.



MAKING PHONOGRAPHIC RECORDS.

much more simple and inexpensive. The cylinder of the phonograph of the talking doll is mounted on a sleeve which slides upon the shaft, the sleeve being screw-threaded so as to cause the cylinder to move lengthwise of the shaft. A key is provided by which the cylinder may be thrown out of engagement with the segmental nut, and a spiral spring is provided for returning the cylinder to the point of starting. The cylinder carries a ring of wax-like material upon which is recorded the speech or song to be repeated by the doll. Upon the same shaft with the record cylinder there is a large pulley which carries a belt for driving the flywheel shaft at the lower part of the phonographic apparatus. The key is fitted to the main shaft, by which the phonographic cylinder is rotated, and the flywheel tends to maintain a uniform speed.

Above the record cylinder is arranged a diaphragm such as is used in the regular phonograph, carrying a reproducing stylus, which is mounted on a lever in the same manner as the regular phonograph. The funnel at the top of the phonographic apparatus opens underneath the breast of the doll, which is perforated to permit the sound to escape. By the simple operation of turning the crank any child can make the doll say "Mary had a little lamb," "Jack and Jill," or whatever it was, so to speak, taught to say in the phonograph factory.

Our last engraving shows the manner of preparing the wax-like records for the phonographic dolls. They are placed upon an instrument very much like an ordinary phonograph, and into the mouth of which a girl speaks the words

to be repeated by the doll. A large number of these girls are continually doing this work. Each one has a stall to herself, and the jangle produced by a number of girls simultaneously repeating "Mary had a little lamb," "Jack and Jill," "Little Bo-peep," and other interesting stories, is beyond description. These sounds united with the sounds of the phonographs themselves when reproducing the stories make a veritable pandemonium.

In passing through the works it is noticeable that order and system reign in every department. Everything is done upon the American, or "piece," system. The tools and machinery here used are the finest procurable. Every piece, without regard to its size or importance, is carefully inspected by aid of standard gauges, so that when the parts are brought together, no additional work is required to cause them to act properly.

The works of the doll are to some extent adjustable, and any adjustment necessary is effected in an extensive department in which the little phonographs are received from the assembling-rooms. Here they receive the finishing touches, and are passed on to another room where they are placed in the bodies of the dolls. From this department the finished dolls pass on to the packing-room, where they are carefully stored away in boxes having on their labels the name of the story the doll is able to repeat.

("The Phonographic Doll" is from the 1897 book Magic: Stage Illusions and Scientific Diversions. It was furnished to us by the late Ray Tump.)

FROM THE EDISON VAULT

Virginia Powell in Kansas

(An Edison Artist of the Tone Test Trail)

by Raymond Wile

Even though one of the major forms of advertising on the part of Thomas A. Edison, Inc. was the tone test tour, there are few actual descriptions of what was involved in the tests.

The entire idea of the tone test was to give an illusion of reality as an artist played or sang in accompaniment with the Diamond Disc record. I was once told that the only concession made for the preparation of a program was that the discs were sometimes coated with an extra coating or two of Condensite before molding.

The late Harvey Hindermeyer once mentioned an unsuccessful test in which the illusion was destroyed when he tiptoed off the stage apron in the dark and fell into the orchestra pit of the auditorium. In another case we have documentation in the form of bills for injuries suffered by Arthur Collins when he fell through a stage trap door. First hand accounts are rare, although one of the members of the Dann Trio shared her experiences with us at one of the annual Edison programs which were given at the Laboratory during the mid 1970's.

The real problem in giving tone tests was in finding artists whose fees were low enough for the company to hire them. The next problem was that such artists might not be ones that the company wanted to feature in its catalogs. Because of this, special recordings were prepared that might be ordered by dealers who were giving tone tests. These records were not listed in the Edison supplements nor the annual Edison catalogs. The records carried regular catalog numbers, however, and presumably were sold at the recitals for the regular list price. Sometimes the tone test records were later listed as part of a monthly supplement in order to pad the number of discs that the company wished to feature in that month. Generally the majority of the tone test numbers appear in the 80,000 series, although a few did appear in the more expensive series, and one or two in the regular 50,000 (popular) series.

The records because of their means of distribution are uncommon -- even those that had regular supplement and catalog listings. Most of these records were cut out in 1924 and 1925.

In order to give a flavor of the touring conditions we reproduce a few letters from Virginia Powell, a violinist, to Arthur Walsh. The letters were located in Miss. Powell's artist folder at the Edison National Historic Site in West Orange. Dated from Kansas in September 1921, they depict an American scene that has long since vanished.

Riley, Kansas -
Sept. 13 - 1921

My dear Mr. Walsh:-

We have finished our first week successfully and have done a little re-adjusting. Miss Newitt's dark scene number is Dearie and it is better to have it in the middle of programme and

the counter-melody at end of Tone-Test so am sending you corrected programme.

We have been able to use surprise entrance every evening so far and the dealers like it here.

We found in one place that some in the audience thought we had a mechanical piano or something else playing the Chimes number behind the curtain so Miss Newitt and I talked it over and she suggested having the curtain go up slowly at the beginning of chorus of Old Black Joe and then I take the Re-Creation off so the audience knows there is no bunkum about it. All dealers want to know the number of it they wish to order.

Best wishes from Miss Newitt and me.

Cordially,
Virginia Powell

Kakeeney, Ks.
Sept. 19 - 21

My dear Mr. Walsh:-

There is no ink any where around here so I am using pencil. I meant to tell you last week that so far I have not used the Mood Change Talk. At no Tone-Test so far has the Mood Change Chart been in the back of the programme. The dealers, some of them, have given at different times Mood Change parties but none of the dealers so far have been keen about the talk. The heat has been intense and without exception they have spoken of our programme and how well they liked it because it was snappy and every point was covered. I have never had it quite so hard as in this territory and we have one extra Recital so far and expect to have one more and I feel I should be paid for this extra work. What do you think about it Mr. Walsh? With best wishes from Miss Newitt and me.

Very sincerely
Virginia Powell

P.S. One dealer told me that his customers looked forward to the Edison Tone-Tests just as they did the Rexall 1¢ sale - !

Ness City - Ks.
September 22, '21

My dear Mr. Walsh:-

Just received your telegram and have answered it. When I wrote you last Monday I thought then that I should tell you how hard it had been and that for the first time since working for Thos. A. Edison Inc. there was no traveling man with us. But having always been able to cope with situations as they arose I thought it couldn't last much longer and that we would surely have a traveling man this week as in these times it has been impossible at times to get help in hotels with record case. While I have never made a porter of any traveling man (as they can tell you) in an emergency that have always helped out. Miss Newitt did not know I had wired you because every thing has gone so beautifully I did not wish to worry her until necessary for she has said many times she was so glad to be with a woman and we really like each other very much and intended writing you to ask you to send us to California just as soon as you could arrange it - so you see it was just that I went to pieces physically and thought I should let you know in time. Since receiving your tele-

EDISON Tone-Test RE-CREATIONS

THERE has been such a demand for the RE-CREATIONS with which Edison artists give *Tone-Test* Recitals that we have decided to include some of the favorites in our catalog. They are shown in this special supplement, and provide a wide and interesting choice of artists and music.

No. 80574—Price, \$1.35
The Captain, Darrell; and Is Yo' Cooke Virginia Powell
Musical Recitation
"The Captain," by Margaret Darrell, and "Is Yo'?" by Marjorie Benton Cooke, are two little children's recitations, two different kinds of numbers that have captivated everywhere those who have read and heard them. Virginia Powell distinguishes herself in their interpretation.

Daddy and His Fiddle Musical Monolog Virginia Powell
Delightfully refreshing is that characteristic music monolog, "Daddy and His Fiddle," from an Old Scrap Book. What pictures it brings back to us! This is an admirable number for your RE-CREATION program, and one that will please the whole family.

No. 80420—Price, \$1.85
Golden Threshold—Snake-Charmer, Lehmann Betsy Lane Shepherd
Soprano
This selection might be called an Indian song-garland. Liza Lehmann has written much incidental music for plays, ballads, voice and orchestra, and her many songs and pianoforte pieces have gained tremendous popularity. The excellence of Betsy Lane Shepherd's voice and the remarkable flute obbligato in this rendition make it noteworthy.

Sorter Miss You, C. Smith Contralto Marie Morrissey
One of Marie Morrissey's favorite concert numbers that always scores a hit. Miss Morrissey's voice is of unusually pleasing and sympathetic timbre, mellow and vibrant. This artist has attained great popularity with Edison owners.

No. 80478—Price, \$1.85
Menuetto all'antico, Karganoff; and Hungarian Dance, No. 5, Brahms Fleming Trio
Violin, Violoncello and Piano
This Menuet of Genari Karganoff, the Russian pianist and composer, is an instrumental trio arrangement of his piano piece. Brahms' "Hungarian Dance, No. 5" is the best known of his series of Hungarian dances.

Told At Twilight, Hueter Fleming Trio
Violin, Violoncello and Piano
It is only through the medium of Mr. Edison's RE-CREATION of music that chamber music of this calibre can be preserved for posterity. Notice particularly how the three instruments of the Fleming Trio may be heard individually.

No. 80482—Price, \$1.85
Nobody Knows the Trouble I See, Arr. by Johnson Vernon Dalhart
Tenor
A typical example of the inborn love for melody in the make-up of every negro. J. Rosamund Johnson has taken this old African camp meeting hymn tune and given it an orchestral and vocal arrangement which puts it in the class of real music.

Night, My Love and I, Krouse Vernon Dalhart
Tenor
We all have our moods when we are a little tired of syncopation and snappy stuff, and have what Longfellow described as a longing for "some simple and heartfelt lay." This RE-CREATION will satisfy that longing. This selection has met with considerable popularity in the United States.

No. 80525—Price, \$1.85
Ballet Egyptian No. 3, Luigini Violin, Cornet and Piano Dann Trio
Oriental color in music is much in vogue these days, and Signor Luigini has done a fine bit of work of this class in his "Egyptian Ballet." With a little imagination, one can fancy the slow swaying of the bangled, tinkling dancing girls, like the ranks of living lotus blossoms played upon by the gentle breezes.

Extase—Rêverie, Ganne Violin, Cornet and Piano Dann Trio
Even without our rendering this French title into English, anyone would come pretty nearly guessing the intent of this composition. It represents the serene ecstasy which comes when one is looking at a wondrous sunset or some quietly beautiful manifestation of nature.

No. 80527—Price, \$1.85
Le Cygne (The Swan), Saint Saëns Violin Rosalyn Davis
Saint-Saëns is the grand old man of France, musically speaking. Though aged, he is still active and creative. Rosalyn Davis gives us a soulful interpretation of "Le Cygne," in which the rhythms and harmonies weave a subtle spell over the hearer.
Mélo die, Friml Violin Rosalyn Davis
Under the simple title of "Mélo die" many composers have concealed musical ideas which deserved far more expressive characterization. Rudolf Friml has done it in this composition. But perhaps it is a good way to stimulate listeners to make up their own story for a melody.

No. 80535—Price, \$1.85
Armorer's Song—Robin Hood, De Koven Emerson Williams
Bass-Baritone
One of the most popular numbers of the comic opera, "Robin Hood," is the "Armorer's Song," first sung with great success by Eugene Cowles, with The Bostonians. Will Scarlet, follower of the merry Robin, sings the song in the opera, in the last act.
We'd Better Bide a Wee, Claribel Contralto Jean Mac Neil
"We'd Better Bide a Wee" is not known so well as many of the other ballads of its author, Mrs. C. C. Barnard, who was known under the pseudonym, "Claribel." It is, however, one of her best efforts, with its wholesome sentiment and simplicity.

No. 80537—Price, \$1.85
Improvisation On Old Songs, Arr. by Young Piano Victor Young
This is a piano selection with an appeal for everybody. Victor Young, the pianist, takes three familiar song melodies and weaves them into a brilliant paraphrase.
Little Shepherd, Debussy; & Crescendo, Lasser Piano Victor Young
In the "Little Shepherd" we readily note the decided individuality of Debussy. The "Crescendo" is in excellent contrast to the piece by Debussy.

No. 80538—Price, \$1.85
Adoration, Borowski Violin Ethel Fleming
This violin number is a favorite among the players of that instrument. It possesses, as well, an appeal for the general public. Ethel Fleming, the present soloist, plays the piece with true appreciation of its emotional possibilities.
Perfect Day, Jacobs-Bond Violoncello Florence Irene Fleming
"Perfect Day" makes an ideal air for the low, vibrant tones of the 'cello, and in the playing of it Miss Fleming skillfully brings out every nuance.

No. 80542—Price, \$1.85
Danube River, Aide Mezzo-Soprano Helen Davis
This song was a favorite with a former generation and has lost none of its charm in aging. Helen Davis, who sings the song for us, is new in the ranks of Edison artists.
To You, Speaks; and If I But Knew, W. C. Smith Helen Davis
Mezzo-Soprano
In these two little songs will be found a world of melody and beauty. And they find in Miss Davis a rare interpreter who makes each note and word effective.

EDISON Tone - Test RE - CREATIONS

No. 80543—Price, \$1.85
Darby and Joan, Molloy Mezzo-Soprano Helen Davis
One of the best specimens of the old-time heart-song, written by two masters of that type of composition. In the present song the composers, Weatherly and Molloy, have combined their gifts most happily.

No Sir! Wakefield Mezzo-Soprano Helen Davis
A whimsical song which relates a love story. It has an old-fashioned flavor. The words and music were written by A. M. Wakefield. Miss Helen Davis, a mezzo-soprano of distinction, sings this entertaining song charmingly.

No. 80546—Price, \$1.85
Bowl of Roses, Clarke; and Good Morning, Brother Sunshine! Lehmann Marion Evelyn Cox
Contralto
Here are two beautiful songs. It would be difficult to combine a more telling contrast in both words and music than you will find in them.

Little Damozel, Novello Contralto Marion Evelyn Cox
As a narrative song, this "Little Damozel" is a prize for light-hearted insouciance. Ivor Novello, who composed the music, has given the world a merry, lilting melody.

No. 80560—Price, \$1.85
Hush, Little Baby, Don't You Cry, Belasco Edith McDonald
Soprano
Another negro lullaby. How many of them there are! But we must confess that the good ones cannot multiply too fast for us. The old-time negro mammy, with her soothing songs, is a figure now passing from American life.

Jean, Burleigh; and Absent, Metcalf Soprano Edith McDonald
You will agree that the combination of "Jean" and "Absent" is eminently fitting. The first song is one of the favorite compositions of H. T. Burleigh, in which "Jean, of the soft brown hair" is tenderly celebrated. "Absent" is a song of poignant longing.

No. 80561—Price, \$1.85
Deep River, Old Negro Melody arr. by Burleigh Elvira Leveroni
Mezzo-Soprano
"Deep River" is an old negro spiritual arranged by Harry T. Burleigh, whose settings of these songs have gained him such wide fame in recent years. The rich mezzo-soprano of Elvira Leveroni is heard to excellent advantage here.

One Sweet Day, Zamecnik Mezzo-Soprano Elvira Leveroni
We are always thankful when one of the songs of the day are such in words and music that we may feel no compunction in playing them. "One Sweet Day" is just such a welcome addition to the popular airs.

No. 80570—Price, \$1.85
Sous Bois (In the Woods), Staub Piano Lucile Collette
"Sous Bois" is the expression on the piano of the sounds "In the Woods." The atmosphere of the woods is given us magically by Miss Collette.

Waltz In C Sharp Minor, Chopin Piano Lucile Collette
Chopin's few attempts at songs and orchestra composition show that his genius was for the pianoforte, and no one has excelled him there. This "Waltz In C Minor" is the famous "C Sharp" which all pianists love.

No. 80571—Price, \$1.85
Geisha's Life—The Geisha, Jones Soprano Helen Newitt
"Madame Butterfly" and "Madame Chrysanthème" and "Iris" have brought Oriental atmosphere to our opera houses and in all of them the geisha girl is prominent. Helen Newitt faithfully interprets the coquette in this number.

No Night There, Danks Soprano Helen Newitt
This sacred song, familiar and a favorite to many of us, conveys all its devotional emotions on this RE-CREATION. Helen Newitt sings it effectively.

No. 80573—Price, \$1.85
Ballet Music—Rosamunde, Schubert-Kreisler Violin Vera Barstow
"Rosamunde" was a romantic play by W. von Chezy, produced in 1823, for which Schubert wrote the overture and incidental music. Vera Barstow uses the Kreisler arrangement of this delightful selection.

Viennese Popular Song, The Old Refrain—Transcribed by Kreisler Violin Vera Barstow
Recalling the lively days of Vienna's yesterday, this "Viennese Popular Song" has all the animation of the past. Miss Vera Barstow interprets the true Viennese spirit.

No. 80582—Price, \$1.85
Just A-Wearyin' For You, Jacobs-Bond Contralto Marie Morrissey
Seldom has a song such a combination of genius in its making as this one. Marie Morrissey has the ideal voice for the sympathetic rendition of the song.

Through the Years, Jacobs-Bond Contralto Marie Morrissey
For the past ten years Carrie Jacobs-Bond has been giving us one song after another, with each of them maintaining the high level of melodic inspiration. Miss Morrissey sings "Through the Years" with tender significance.

No. 80583—Price, \$1.85
Carry Me Back To Old Virginny, Bland Violoncello Vera Poppé
The composer of "Carry Me Back to Old Virginny," James Bland, had a rich vein of melody in his soul, and devoted it almost entirely to the use of negro songs. Vera Poppé has a tender warmth to her tone that fits the mood of the song.

La Cinquantaine, Gabriel-Marie Violoncello Vera Poppé
Here is one of the best known salon dance melodies. There is a sprightly character about the tune that is quite irresistible.

No. 80586—Price, \$1.85
Tell Her I Love Her So, De Faye Tenor Harvey Hindermeyer
This number is an excellent contrast to that on the other side of this RE-CREATION. It affords listeners an opportunity to judge the versatility of the artist, Harvey Hindermeyer. In this number he is called upon to display his sentimental powers.

I'm So Sympathetic—Little Blue Devil, H. Carroll Tenor Harvey Hindermeyer
Few can render a song of this type so well as Harvey Hindermeyer. The song is taken from the musical comedy of the "Little Blue Devil," which had a successful run in New York. Seasoned Edison owners need no introduction to Mr. Hindermeyer.

FOR SALE BY

Special listing of 20 Tone Test records. Note that the vast majority were by women.

gram I have told Miss Newitt. We have talked it over and have decided we can get along alright if we can have a traveling man to help us in the hardest territory. With best wishes from us both.

Very sincerely,
Virginia Powell

The Edison Disc Recordings of Virginia Powell

Compiled by Raymond Wile

Recorded at the Edison Studios, New York City

July 26, 1918

mx. 6311 Daddy and his Fiddle

A

B

C

Passed TT 50574

September 15, 1918

mx. 6350 a) The Captain and b) Is Yo?

A

B

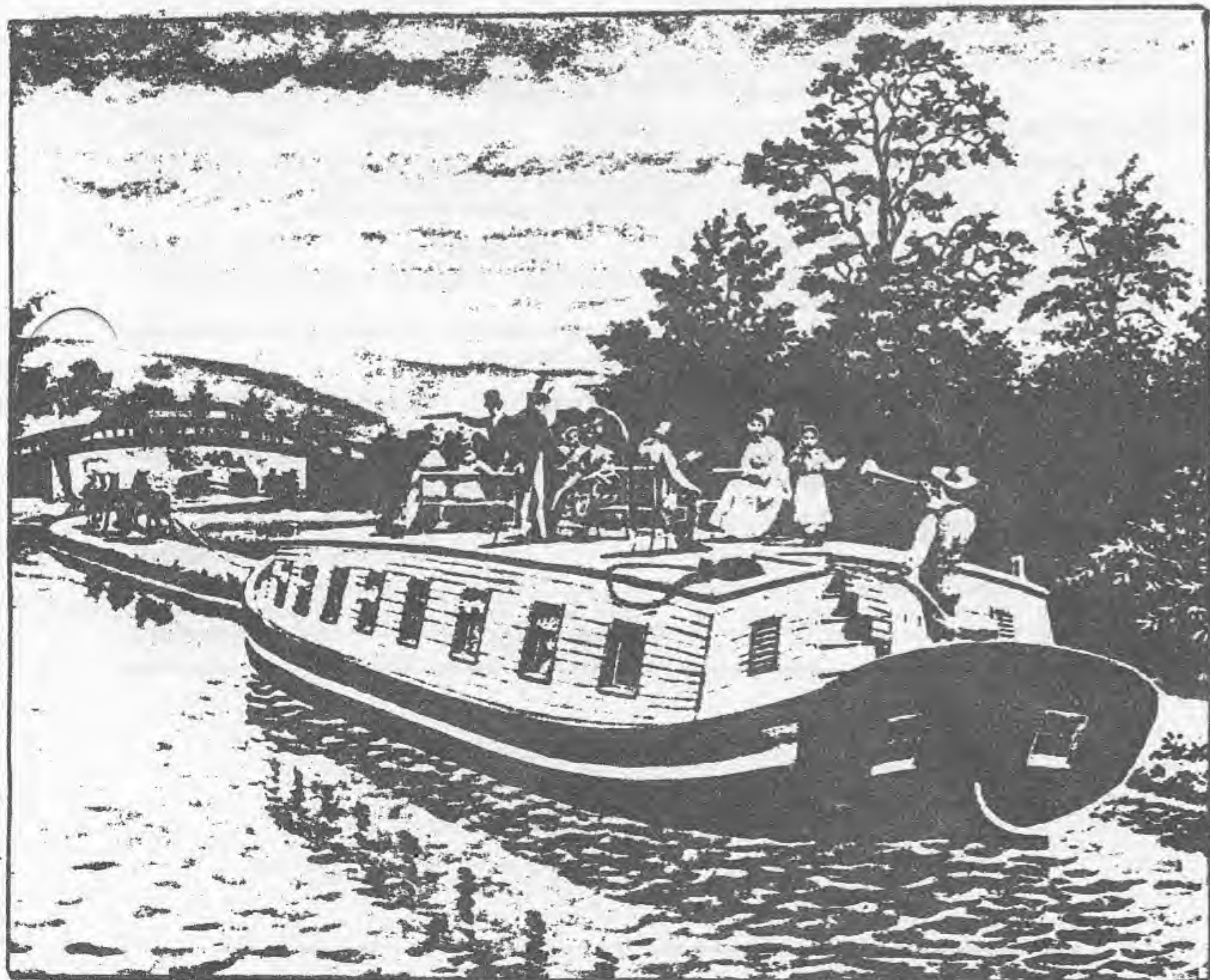
C

Passed TT 50574

Did You Say "The Erie Canal"?

by L. Brevoort Odell

The past is reminded us by many records. Take Blue Amberol #1761, "Low Bridge, Everybody Down," for instance. It tells about the "Darky" who is leading the mule which is towing a barge on the Erie Canal. You younger people probably do not know about this important waterway which went from Albany, N.Y. to Buffalo, thus providing transportation from the Hudson River to the Great Lakes. The entire trip must have taken many days. Edward Meeker sings about "Maud, the finest mule in town." She had "fifteen years on the Erie Canal." The canal was opened on October 26, 1825, and was 352 miles long. Personally, I do not understand where mules entered the picture, but anybody is welcome to find out.



The early troubles in motoring is the subject of many songs. Possibly the best is the comic song, "I Think I Oughtn't Auto Any More." Many companies made

it, but a very good one is the Indestructible #656. Another good one is the Blue Amberol #2194, "He'd Have to Get Under, Get Out and Get Under." Both records are sung by Billy Murray.

"Pullman Porters on Parade" (Blue Amberol #2043, sung by Edward Meeker). The younger generation might ask, "What is a 'Pullman Porter'?" Unfortunately, they have missed the best of train travel. There were many railroad songs; possibly "Casey Jones" is the best known.

What about the elevated railroads in the cities? They were a pleasure to ride on, even though they darkened the streets below. Certainly a better way for the commuter than the subway. A record was made "An Interrupted courtship on the Elevated Railroad" (Edison #8731) by Campbell and Roberts. Speaking of subways, what about "He Lost Her in the Subway" (#9678) sung by Ada Jones?

The early days of air travel were often taken as fanciful. The mere thought of a machine flying was hardly possible. A good example of this is "Come, Josephine, In My Flying Machine." The Blue Amberol #1949 has Ada Jones and Billy Murray singing about those early days. There were many other renderings of "flying" subjects.

There are many professions that records remind us of, probably things that the younger generation never heard of. For instance, the ice man. Edison's "How'd You Like to Be the Ice Man"; made on two records, one Favor (#6107), and one by Denny (#7101). You might ask "How did we get out of the Ice Age?", which is easy to answer: by electric refrigeration. Well do I remember our congenial Italian ice man, old Mike. He told us that the many years of carrying ice on his shoulder had raised a callus lump. We did not have electric refrigeration until 1946, when we bid Mike a touching farewell.

Do you remember the "rag men"? They collected rags, and also gave mothers a good chance to scare naughty children by saying "I'll give you to the rag man if you don't behave!" Arthur Collins sings "Any Rags?", which was a tremendous hit: Edison #8525.

And the street organ grinders. You were lucky if their organ was not worn out and played sour notes. They usually had a pet monkey to collect the pennies. A comic book strip of 1903 shows how "Buster Brown and his dog, Tige" got mixed up with one of them. Also were the big street pianos that were wheeled along by an Italian strong man. Maybe the man was not strong, but the pianos were heavy. Len Spencer made a record "Pedro, the Hand Organ Man": Edison #9487. A good example of street piano music is Edison's #9615, "Street Piano Medley." Children are often shown dancing around these "street" instruments.

No one hears the call, "whitewash and calcimining" anymore. Yet it was a going industry when Arthur Collins sang "The Whitewash Man" in 1909, another big hit: Edison #10161.

"Scissors to Grind" was another "street" profession. Men would come around in the cities with their grindstones to sharpen your knives and scissors. Collins again sings about this enterprise on Edison #8794. So much of the picturesque past is sung about via early phonograph records!

Coney Island was the subject of many records. "All Aboard for Dreamland," #8700 sung by Harlan, was not the "Dreamland" of sleep, but the elaborate amusement park in Coney Island. It must have been beautiful before its destruction by fire about 1905. There are early moving pictures of it in all its glory.

"Uncle Josh" took a trip to Coney Island as told by Cal Stewart in his usual "corny" humor. It is one of the best "Josh" records: #10149. Cal Stewart made more records, he said, than any other person. His was

PHONOGRAPH FORUM

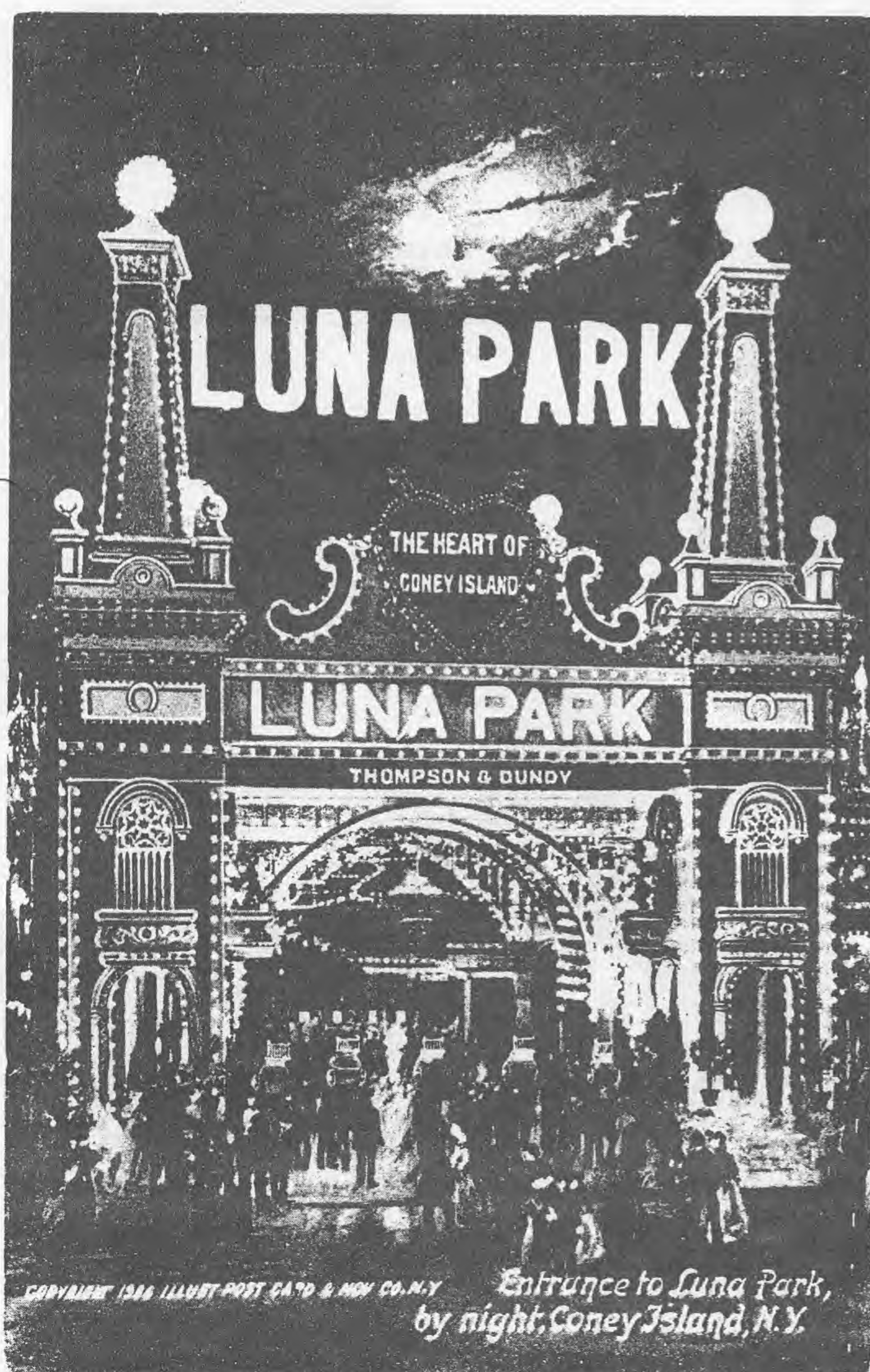
The Polyphone

by George Paul

Yankey drollery at its best. He lived in Ohio and must have traveled a lot according to the places named in his records.

Ada Jones and Len Spencer made record #9064, "Louis and Lena at Luna Park," thus naming the amusement park that I considered Coney Island's aristocrat. My mother and I went there about three times a week in the early 1920's to hear the wonderful band concerts given by Arthur Pryor. He was highly gracious and gave an encore after every programmed selection. One concert was in the afternoon and one in the evening. During the week we heard only the evening concert, but often heard both on Saturday.

During their recess, I asked one of the band men, maybe Pryor himself, whether they ever played "Brooke's Triumphal March," Edison #10137 played by the U.S. Marine Band. It still is my favorite march. He answered that maybe they had the sheet music. Was I ever thrilled when, as an encore, they played it! Think of it: no rehearsal, but played just perfectly! You can bet that I applauded and thanked them!



Does anyone know what eventually became of Luna Park?

(to be continued)

Mr. Odell may be contacted c/o Methodist Manor, P.O. Box 142, Branchville, New Jersey 07826.

In the September 1898 issue of The Phonoscope, the Editor wrote: "We have received advises from one of our Western correspondents that there is a new machine on the market called the 'Polyphone.' The manufacturers claim that this machine reproduces twice as loud as either the phonograph or graphophone. It has two diaphragms which reproduce simultaneously, thereby giving twice the volume of sound. Up to the time of going to press we have been unable to examine this machine, but promise our readers a full description of it in our next issue."

Marketed by The Polyphone Company, later The Talking Machine Company of Chicago, the Polyphone was a carriage arm designed to accomodate two reproducers. In practice, both styli would ride the same record groove, approximately an inch apart. This arrangement would reportedly impart "the sweetness of many echoes instantly combined."

Soon, the Talking Machine Company was marketing complete Phonographs and Graphophones with Polyphone attachments as well as Polyphone Records. Judging from the number of surviving machines and records, they did not enjoy large sales. This may have been due more to aesthetics than performance. To Victorian Americans, the Polyphone made the "amplifying horn" twice the eyesore it already was. The novelty of the slight echo was offset by the cumbersome equipment.

To modern collectors, of course, Polyphones are visually striking in addition to their rarity. Some modern admirers, carried away, have ascribed stereophonic properties to Polyphones. They were and are nothing of the sort; both reproducers sending identical signals a fraction of a second apart.

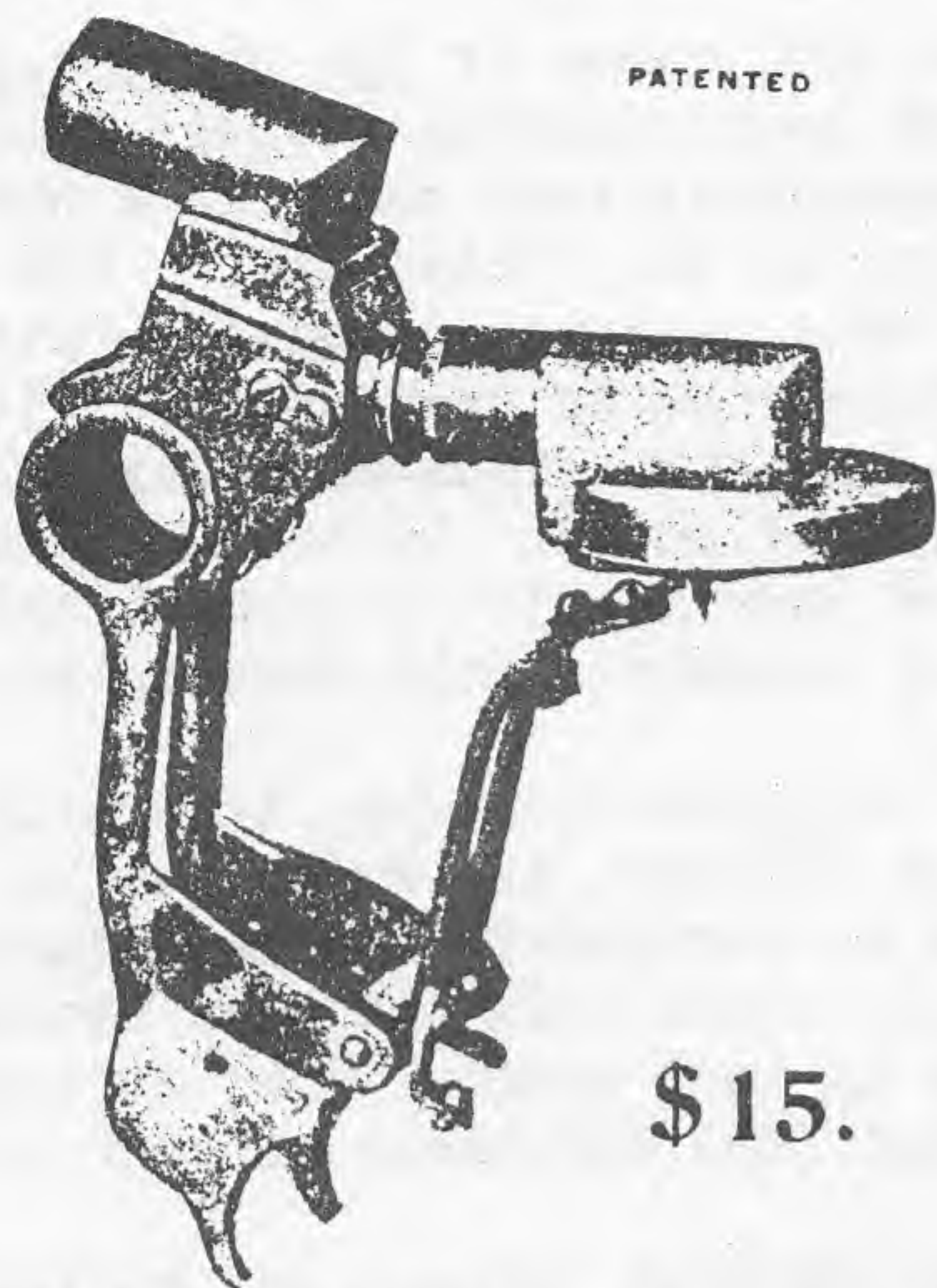
Polyphones didn't cut much of a figure in the talking machine industry, but they were an important stepping-stone in the career of a man who profoundly affected it: Leon Douglass. By 1901, Douglass had become responsible for sales of the fledgling Victor Talking Machine Co. He was responsible for what eventually became the largest advertising budget in the talking machine industry. By 1906, under Douglass's supervision, Victor was advertising the new Victrola: a machine with no visible horn. As a result of the Polyphone, perhaps Douglass better than anyone recognized the value of this development!

The Polyphone has been perfected. The only criticism on the Polyphone has been that it was difficult to adjust the two diaphragms to always work properly together. This has now been perfected so that it is the simplest talking-machine made. To say that it will work better than with the ordinary automatic diaphragm is a large claim, but this is what is guaranteed. You can wind the machine while running, you can set it up on end, shake it or you can carry it around in your hands while working and you will find it impossible to throw it out of adjustment. This improvement will be put on all Polyphones already sold without charge. No one has ever doubted the wonderful improvement found in the Polyphone and very few have said that it was difficult to adjust. This trouble is entirely obliterated.

(from January 1899 Phonoscope)

See next two pages for illustrations...

NEW TALKING MACHINE THE POLYPHONE



PATENTED

GUARANTEED
MORE THAN TWICE AS LOUD
AND MANY TIMES MORE
MUSICAL THAN ANY OTHER
TALKING-MACHINE

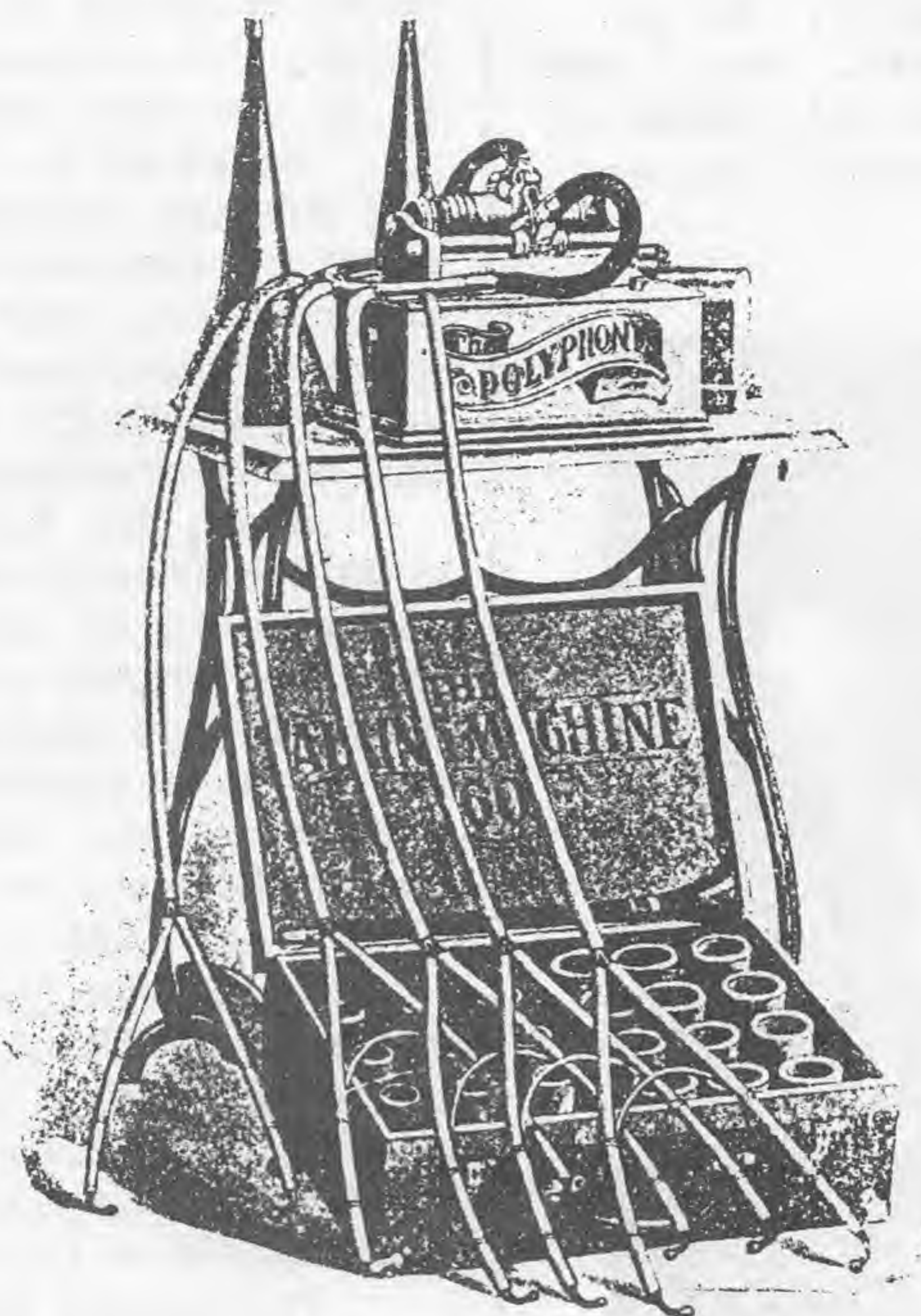
\$15.

TWO HORNS FURNISHED WITH ATTACHMENT

CAN BE ATTACHED TO ANY TALKING-
MACHINE. ANY RECORDS CAN
BE USED

GIVES NEW LIFE
TO EXHIBITION BUSINESS

GLADLY SENT PRIVILEGE
OF EXAMINATION



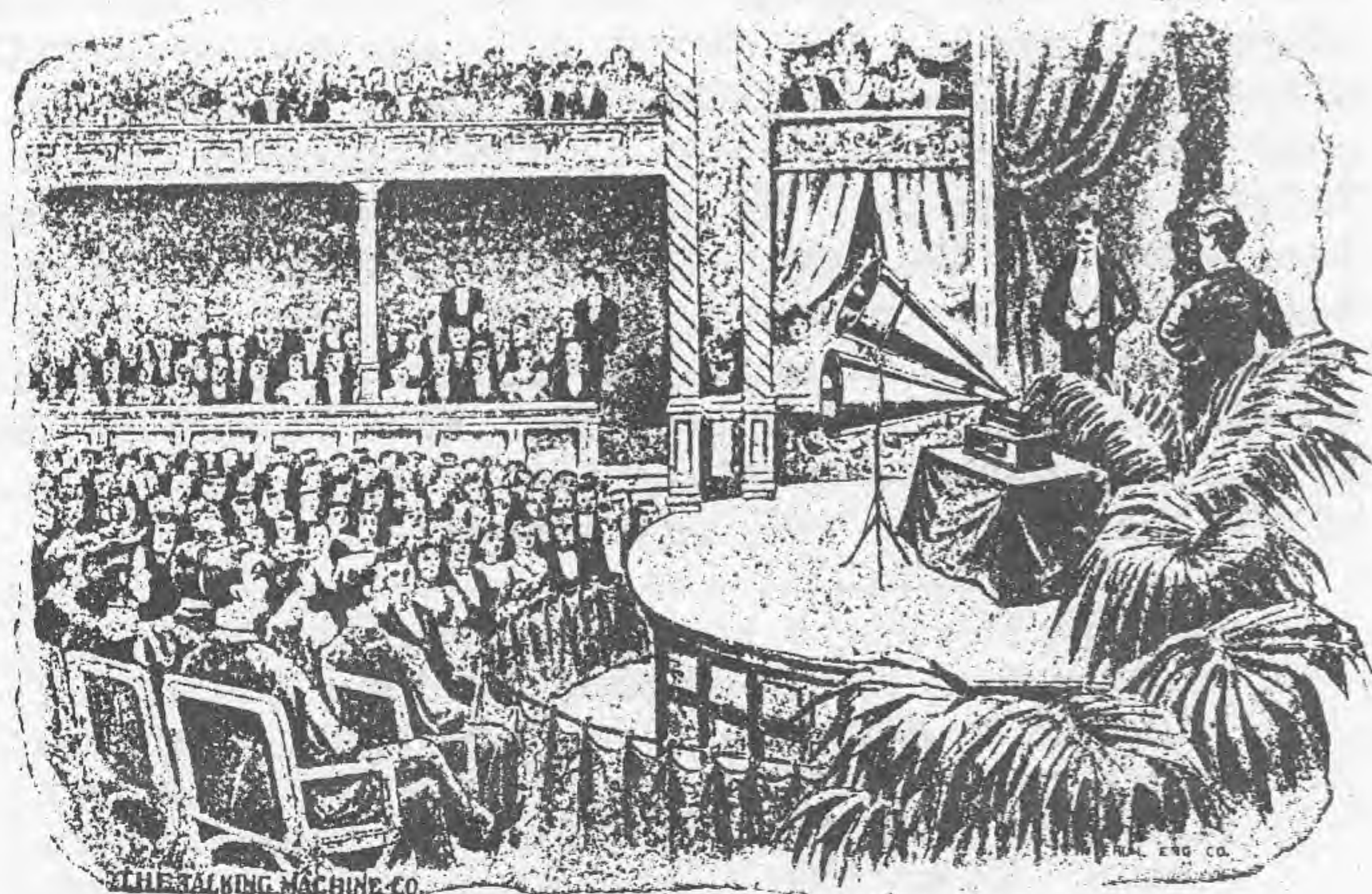
\$35.

THE POLYPHONE

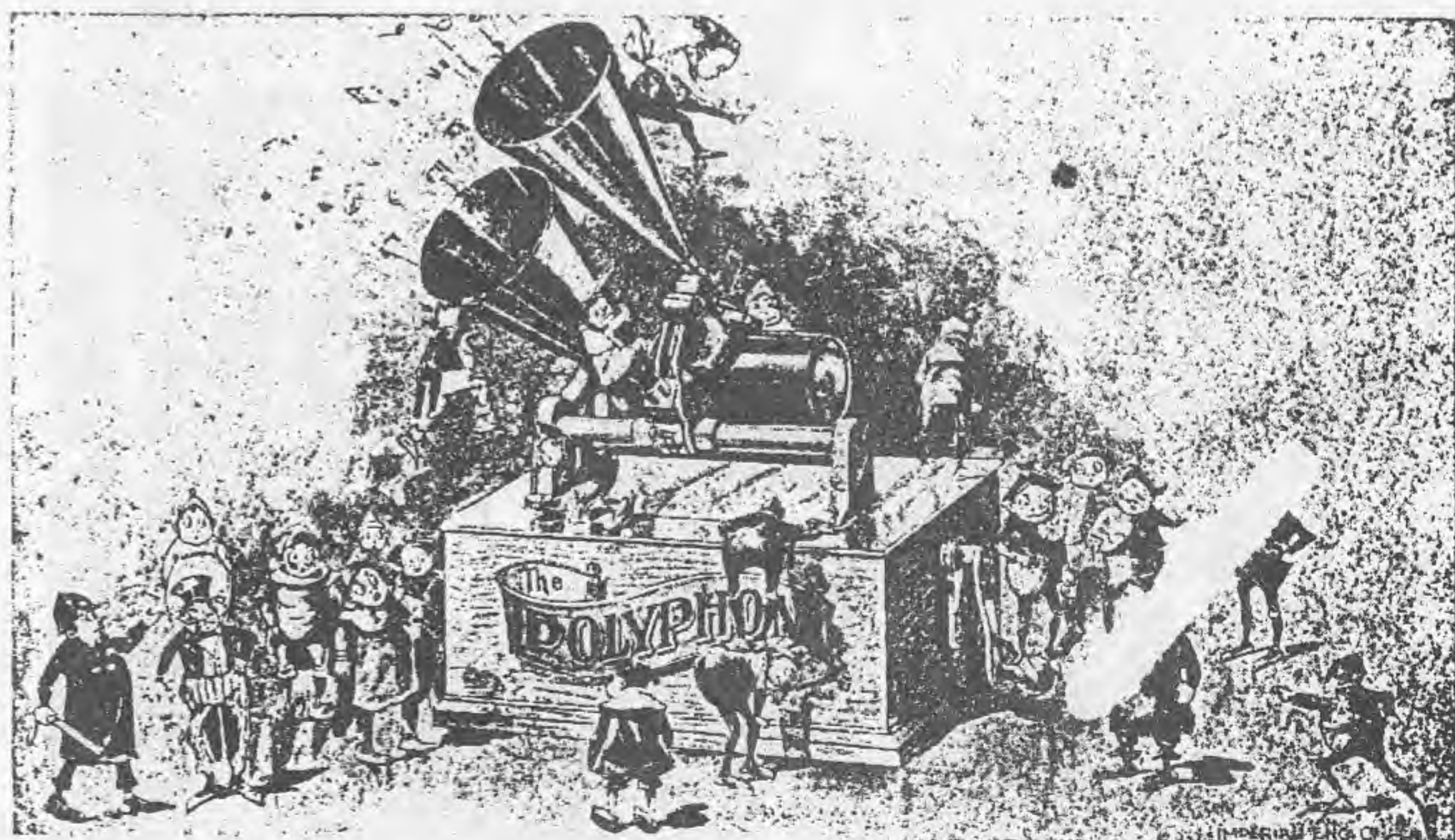
AS SWEET AND NATURAL
TONE AS THE ORIGINAL
ORCHESTRA, BAND OR
SINGER

WE ALLOW YOU TO BE THE JUDGE

THE MOMENT YOU HEAR IT
YOU WILL BE CONVINCED



POLYPHONE ENTERTAINING LARGE AUDIENCE
THE NEW WAY TO MAKE MONEY



THE VOLUME AND SWEETNESS OF THE MUSIC OBTAINED FROM
THE POLYPHONE SURPRISES THE BROWNIES

.....IT WILL SURPRISE YOU.....

We are Manufacturers and Sell to Dealers Only

Apply to Nearest Talking-Machine Dealer, He Can Furnish Them

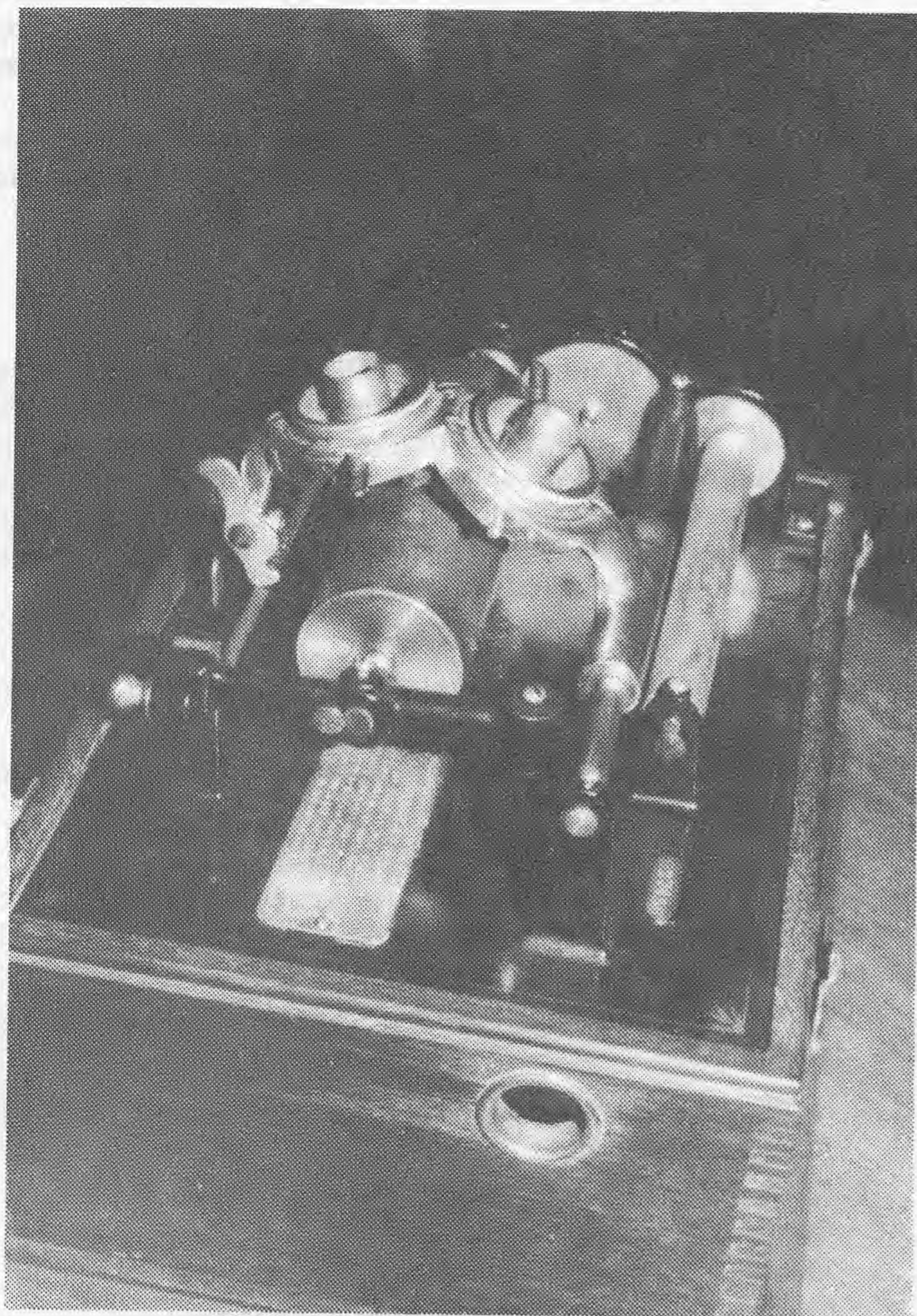
The Polyphone Co.

107 MADISON STREET,

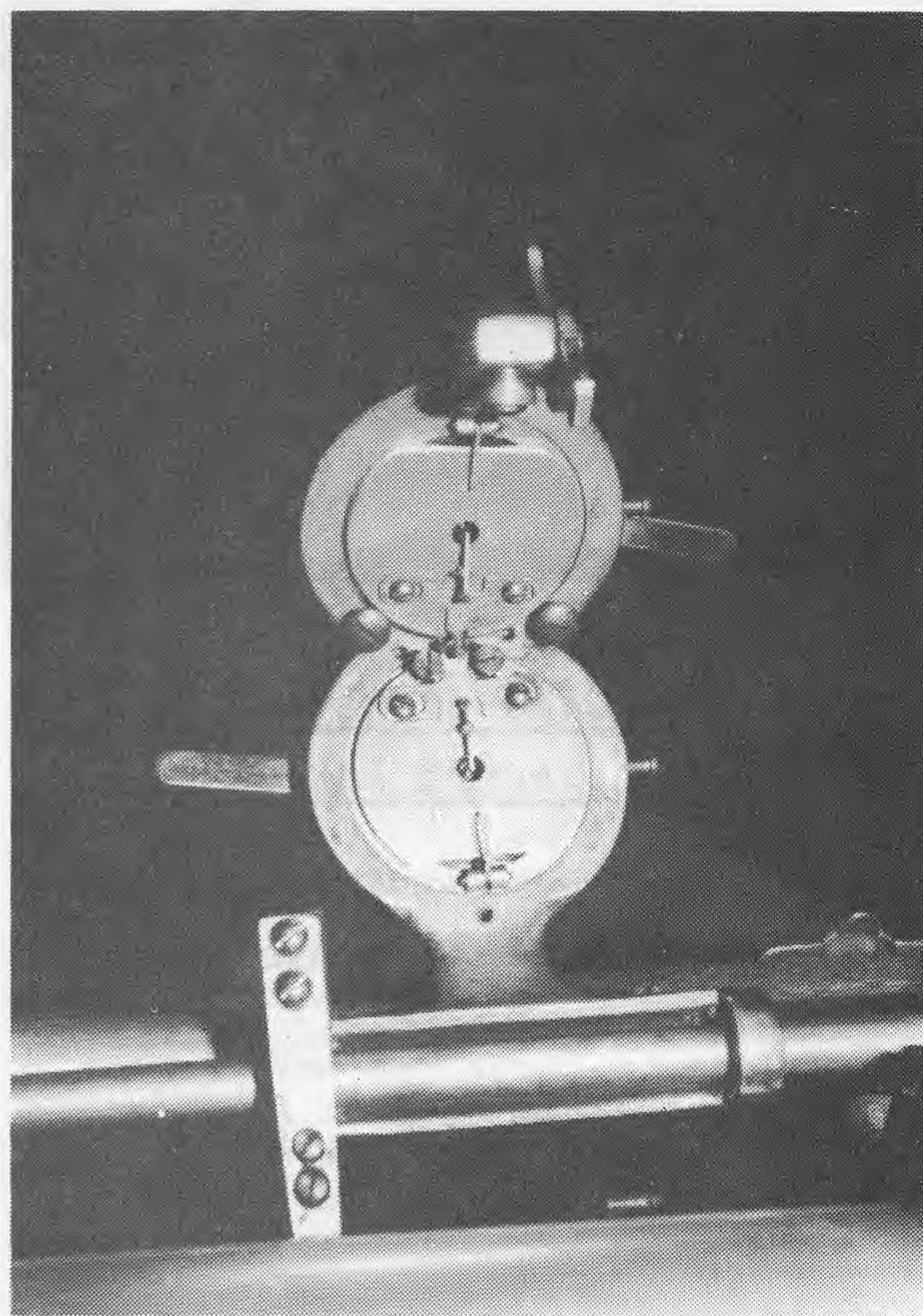
Cable Address, "POLYPHONE, CHICAGO."

CHICAGO, U. S. A.

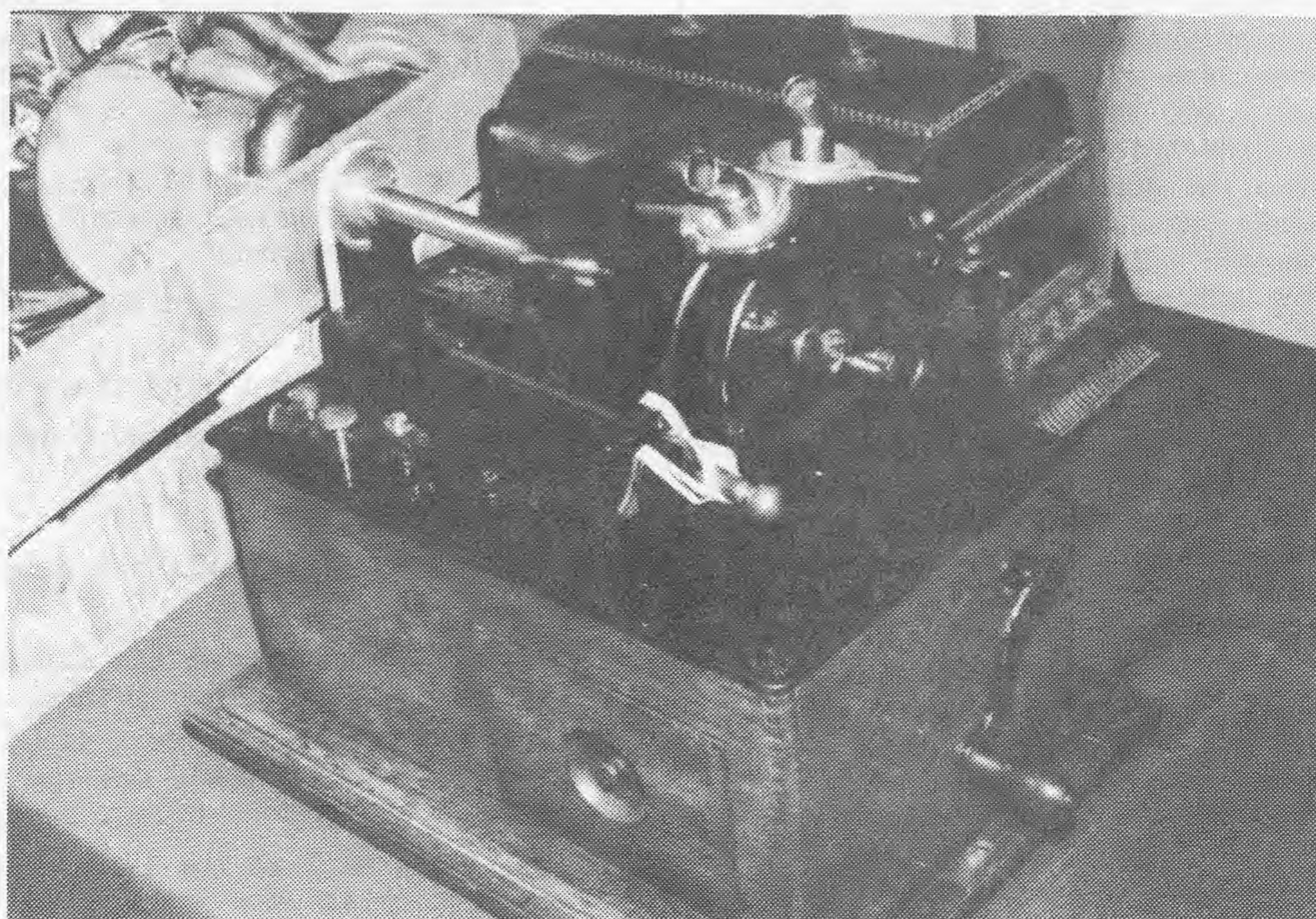
The Polyphone is the Only Improvement in Talking-Machine Reproduction in the last twelve years.—LEON F. DOUGLASS.



A Polyphone Standard
(Courtesy Norm & Janyne Smith)



Polyphone Reproducers
(Courtesy Norm & Janyne Smith)



A Polyphone Concert

George Paul can be contacted at: 126 South Main Street, Mt. Morris, NY 14510



The Case of the Scarlet Record Labels

RCA-Victor (Plaintiff)
vs.
Columbia and Decca (Defendants)

I would like to thank Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University, Newark, New Jersey for allowing me the use of the Institute's research facilities.

(Part 3)

We take a recess from the trial in New York to look at a sworn deposition given in Richmond, Indiana by Harry Gennett. It is obvious that the defense for Columbia, Decca and Times Appliance Co. is trying to bring out Gennett's former use of the red label on a large scale, while counsel for the plaintiff (RCA) tries his best to minimize this use. (Refer to page 13 of the last issue when the defense in New York claimed most of the infringers using red labels were "fly-by-nights" which wouldn't last in business long enough to bring lawsuits against!)

This notwithstanding, it is curious to note some errors in Mr. Gennett's testimony. Most significantly, he places the birth of Champion (Q & A #36) some five years too early. Perhaps this could be because he wanted to help the defense as much as possible... after all, Victor had sued his company some 20 years earlier, and one of the defendants (Decca) was now a tenant at Starr Piano! But he later claims (Q & A #83) that the red label was used predominantly on 12" Gennetts (records which must have existed in infinitesimal quantities), while he neglects to include the 10" popular records issued between mid-1925 and late 1926 in their 3000 series.

Mr. Gennett indicates that Connorized records were made until 1925, though it's doubtful they actually went past 1922. And finally, lateral-cut Gennetts appeared on the market early in 1919, suggesting that experimenting and recording had actually begun as early as 1918.

Production figures (Q #25) for Champion are very revealing, even if the dates of production are incor-

rect. Dividing the dollar value by the number produced, we come up with an average cost of just under 18¢ each. We assume this is what Starr Piano grossed in their sale as manufacturers of these records.

We have transcribed the text as accurately as possible, including punctuation and wording inconsistencies.

* * * * *

The deposition of HARRY GENNETT, a witness produced and sworn before the undersigned, a Notary Public within and for Wayne County, in the State of Indiana, pursuant to the attached Notice of Taking Testimony, taken at the plant offices of The Starr Piano Company, Inc., Richmond, Indiana, on Monday, November 2, 1942, at the hour of 4 o'clock, p.m.

APPEARANCES:

James H. Rogers, Jr. of Rogers, Hoze and Hills, for the plaintiff;

Willis H. Taylor, of Pennie, Davis, Marvin & Edwards, for the defendants.

The said HARRY GENNETT, of lawful age, being first duly sworn to testify the truth, the whole truth, and nothing but the truth, relating to said cause, testified as follows:

Direct examination by Mr. Taylor, in behalf of the defendants:

1 Q Will you state your name, residence and occupation, Mr. Gennett?

A Harry Gennett, 65 South Twenty-first Street, Richmond, Indiana, President and Treasurer of The Starr Piano Company.

2 Q Would you state briefly your experiences and associations in the manufacture of phonograph records, if you had such, Mr. Gennett?

A We started to do experimental work for the manufacture of phonograph records in about 1916, purchasing the recording equipment from a concern in either Cambridge or Boston, Massachusetts; and we purchased a hydraulic press and accumulator, experimented on plating, and produced some very nice hill and dale records in 1916 and 1917; and, at the expiration of the Johnson, Bell and Tainter, and Jones patents, we started experimental work on lateral records.

3 Q When you said "We", did you have reference to some company?

A I had reference to The Starr Piano Company.

4 Q When did The Starr Piano Company first manufacture disk records?

A In 1916.

5 Q They were of the hill and dale variety?

A Yes.

6 Q When did it commence the manufacture of disk records of the so-called lateral cut?

A I Can not tell the exact date, but it was several years later. I would have to refresh my memory by looking up some of our papers here.

7 Q Could you tell me the trade names, if any, of the records which were produced by The Starr Piano Company at either one of the two periods you have mentioned?

A We made a Gennett record for our records; and we made records for the Connorized Musical Company, who manufactured music rolls for player pianos;

and we made records under special labels for quite a number of other organizations and business firms.

8 Q Do you recall the name of the record which your company manufactured and sold the most of, either directly, or indirectly for someone else?

A In the early, - commencing in 1920 and 1921, we sold quite a number to the Connorized Musical Company.

9 Q They were known as Connorized records?

A Yes.

10 Q I show you a record which has heretofore been marked "Defendants' Exhibit 99 for identification," and ask you to state whether or not that is a specimen or sample of a Connorized record and bearing a label containing their name.

A Yes.

11 Q Do you recognize it as such?

A Yes, sir.

12 Q Have you prepared a statement showing the approximate total number of records and dollar value of Connorized records which were manufactured by The Starr Piano Company, Mr. Gennett?

A Yes, sir.

13 Q Will you tell me under what circumstances the statement was prepared?

A The statement was prepared by R. R. Wilkinson, a certified public accountant associated with Rogers and Company, Hume-Mansur Building, Indianapolis.

14 Q That inspection and report was made at your request and direction?

A Yes, sir.

14-A Q Can you produce the report to which you have just referred?

A Yes, sir. (Produces a document).

MR. TAYLOR: I will ask that the report be marked "Defendants Exhibit 111 for identification." (The report was marked by the Notary, as requested, "Defendants Exhibit 111 for identification".)

15 Q I notice that the total dollar volume, as reported on Defendants Exhibit 111 for identification, is said to be \$135,181.78, representing the total amount of Connorized records sold. Does that figure represent a sum which is of the order of the business which you, yourself, of your independent recollection recall as having been done in Connorized records?

A Yes. I will say approximately.

16 Q The statement, Defendants Exhibit 111 for identification, thereon appears to be another record report with respect to the so-called Champion records. What are Champion records, Mr. Gennett?

A The Champion record was a popular priced record, one we sold for fifty cents.

17 Q That was manufactured and sold directly by The Starr Piano Company?

A Yes, sir.

18 Q What was the label of the Connorized records, if you recall?

A Red.

19 Q Wholly red?

A With gold printing.

20 Q There was never any other colored paper used as a background for the label, other than the red la-

bel?

A Not on the Connorized records.

21 Q With respect to the Champion records, I show you "Defendants Exhibit 95 for identification," and ask you to state whether that is a representative sample of Champion records produced by your company, The Starr Piano Company.

A Yes, sir.

22 Q You were also kind enough to submit some sample labels with the statement which you handed me today, Mr. Gennett, and I will ask you to state what are the Champion labels which you clipped to the statement.

A Please state that over.

23 Q What are the sample labels?

A They are Champion.

24 Q The Champion labels were made in two sizes, were they not?

A Yes.

MR. TAYLOR: I ask that sample label produced by Mr. Gennett be marked "Defendants Exhibit 112 for identification".

(As requested, the Notary marked the label "Defendants Exhibit 112 for identification")

25 Q On the statement, Defendants Exhibit 111 for identification, I find that the total number of Champion records shipped was 3,458,587, with a total dollar value of \$615,450.49. Do those figures represent, in your opinion from your own knowledge, the order of business which was done by Champion records?



A Yes, approximately.

26 Q Can you tell me the color of the label which was used on the Champion records?

A Yes.

27 Q What is it?

A Red, with gold letters.

28 Q Was there any other color paper used for Champion labels, other than the red to which you have referred?

A Red was the great majority. There might have been one or two others.

28-A Q There might have been one or two others?

A Yes. But the red was by far the great majority.

29 Q You would say better than ninety per cent.?

A Yes. I would say 95%.

12.

30 Q I show you a record bearing a label "Gennett", which is Defendants Exhibit Number 95 for identification. I will ask you to state whether or not that is a sample Gennett record with which you are familiar?

A Yes.

31 Q What were the circumstances with respect to the use of colored labels on Gennett records, Mr. Gennett, can you state?

A The great majority of Gennett records were in blue. There were some few in the red and gold.

32 Q Could you say the percentage, approximately, of the red and gold lettering labels?

A I would say probably ten or fifteen per cent.

33 Q You also produced with the statement this morning, sample labels bearing the legend "K K K", an elephant, and the title, "Farewell Message of King Edward VIII." I will ask you to tell us what they are, if you know.

MR. ROGERS: Any testimony relative to the three labels now before the witness is objected to, on the ground that said labels had not heretofore been produced by defendants for inspection by plaintiff.

MR. TAYLOR: I never knew of them until today.

A These are special records.

34 Q Which were made by The Starr Piano Company?

A Yes.

35 Q Can you tell us anything about for whom they were made, Mr. Gennett?

A I could not tell you the details of them, except I know we made them.

36 Q Can you tell me the period over which the Champion records were produced, as the statement with respect thereto appears on Defendants Exhibit 111 for identification?

A From 1920 to 1933.

37 Q And Connorized records, - what was the period of production?

A 1921 to 1925.

38 Q I Believe that your company was engaged in some litigation with the Victor Talking Machine Company. Is that correct, Mr. Gennett?

A Yes.

39 Q Was that a suit for infringement of the Johnson Patent 896,059, if you can say?

A Yes. It was; about the groove.

40 Q That suit was tried in New York, was it not?

A Yes.

41 Q What was the outcome of the litigation, if you recall, Mr. Gennett?

A We won, I think on all points.

42 Q The patent was declared invalid.

A Yes.

43 Q Did you ever have any other litigation with the Victor Company?

A No.

44 Q Was your company ever warned or notified by them to the effect that The Starr Piano Company should desist or stop the use of red labels on disk phonograph records?

A Not to my recollection.

45 Q Did you ever seek the opinion of counsel with ref-

erence to the right of The Starr Piano Company to utilize a red colored label?

A Yes.

46 Q As a result of that report and opinion, what did you do?

A We used the red label.

47 Q You continued to use it?

A Yes.

MR TAYLOR: I ask that the Johnson Patents, to which the witness referred, Number 896,059, be marked for identification, "Defendants Exhibit 114."

(At request of counsel, the paper was marked by the Notary as "Defendants Exhibit 114 for identification".)

48 Q When did your company discontinue the manufacture of phonograph records, Mr. Gennett?

A We are still manufacturing records, but not as the catalogue for general distribution. We transferred our work to the line of, I believe it is called, electrical transcription.

49 Q You are not producing disk phonograph records for sale in the open market, as you did when you were manufacturing, for example, the Champion, and Connorized, and Gennett records?

A No. We are not.

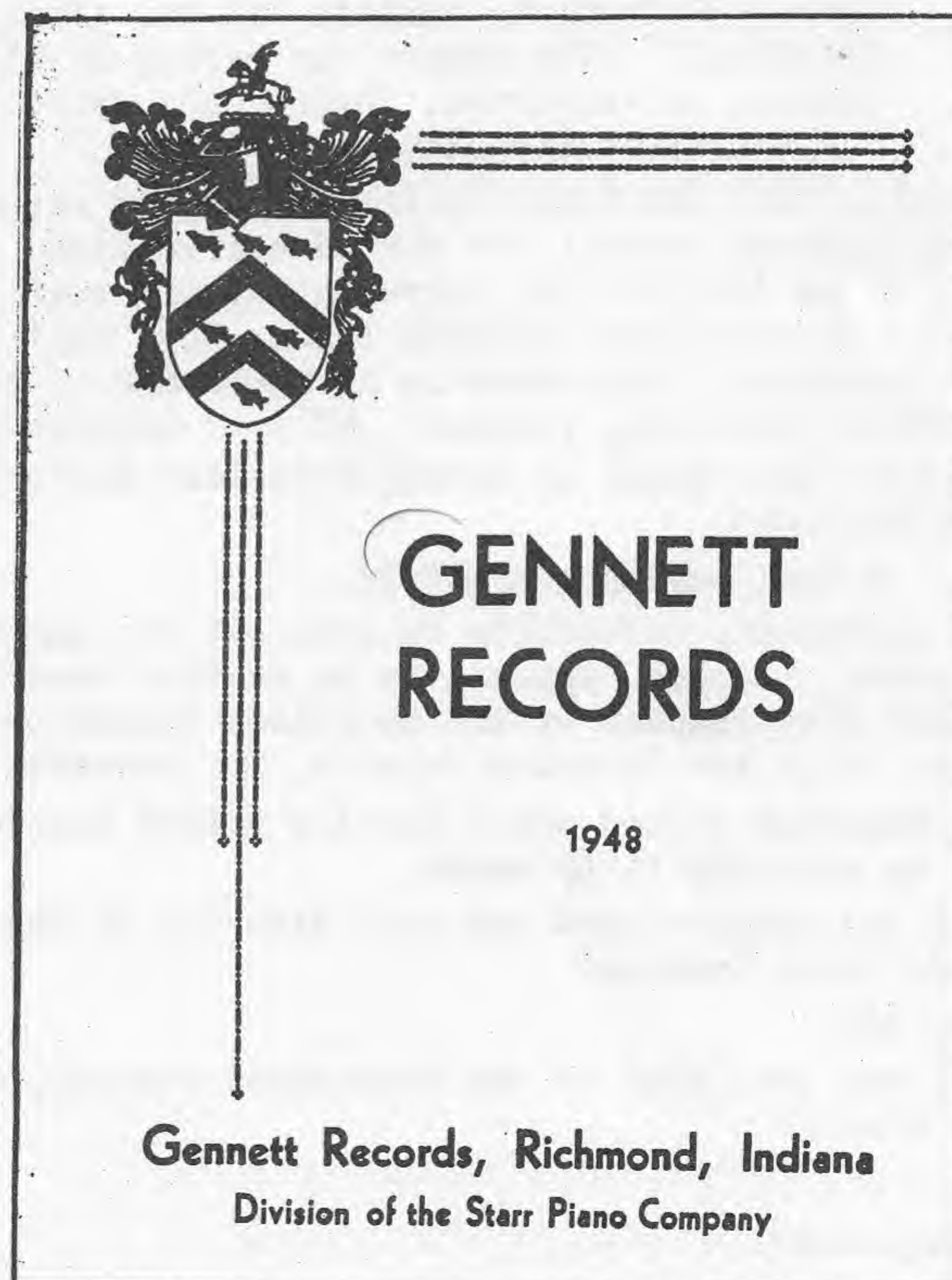
50 Q What happened to your present plant and other facilities? Are they in use now?

A Yes.

51 Q By whom, if you will say?

A We leased them to the Decca Records, and Decca, Incorporated. There are several names in there, - have them on lease. We maintain a small plant for our sound effects, electrical transcription, and we have done perhaps some work for outside concerns, educational work and special work.

MR TAYLOR: That is all.



The Gennett Catalogue of Sound Effects records as it appeared in 1948

CROSS-EXAMINATION,

conducted in behalf of the plaintiff by James H. Rogers:

52 Q Mr. Gennett, if you know, when did you dispose of the pressing equipment or your manufacturing equipment for records to Decca Records?

A The Decca lease for use of our facilities was made March 22, 1939.

53 Q When did your company stop making records for home use, as distinguished from transcription, which you say you still make?

A June 28, 1935.

54 Q When did your company, under the Gennett label, first produce records nationally as distinguished from experimental use, as you mentioned?

A I think late of 1916 or early 1917. I wouldn't say. I would have to look up to get the exact date.

55 Q Those were hill and dale records at that time?

A Yes.

56 Q Correct me if I am wrong. Is it correct to say that your lateral cut records were started about in 1920?

A Yes. It started shortly after the expiration of the Jones patent.

57 Q Mr. Gennett, referring briefly to these three labels which have been marked for identification as 113-A, B, and C; were the sales of records bearing those labels large or small, if you know?

A The sales on the three K's were quite considerable.

58 Q Where have you, yourself, seen them on sale; that is, referring to records which the witness stated bore labels similar to those marked "Defendants for identification 113-C"?

A I am not familiar with the retail sales of those, only with the manufacturer's sales and shipments from the factory.

59 Q In other words, you know that you made and shipped some records?

A Yes.

60 Q But you don't know where, when, or if, they were sold?

A That is right.

61 Q Is that same true with records bearing labels 113-A and B?

A Yes.

62 Q As to both of them?

A Yes.

63 Q I believe you said, Mr. Gennett, and correct me if I am wrong, that most of the records which you sold under the Gennett label had blue labels on them. Is that right?

A Yes, sir.

Counsel produces a label which is marked at his request "Plaintiff's Richmond Exhibit for identification Number 1."

64 Q I show you plaintiff's Exhibition Number 1 for identification, and ask you if that is typical of the blue labels which you used on your records?

A Yes.

65 Q And records bearing labels like that were included in the total figures which you gave?

A No, sir.

66 Q Will you explain?

MR. TAYLOR: The only figures given by Mr. Gennett were with reference to Champion and Connorized records.

MR. ROGERS: That is right, Mr. Taylor.

67 Q Records like that, bearing those labels, constituted the bulk of production under the Gennett label. Isn't that right?

A Yes.

68 Q I will show you another blue label record, which I will ask to have marked for identification "Plaintiff's Richmond Exhibit 2 for identification," and ask you if that is about, also, a typical blue label used by your company?

A Yes.

(The record is, at counsel's request, marked by the Notary as "Plaintiff's Richmond Exhibit 2 for identification".)

(Counsel produces another record which, at his request, is marked by the Notary as "Plaintiff's Richmond Exhibit 3 for identification".)

69 Q I show you plaintiff's Exhibit Number 3 for identification, which is a record bearing the name of "Gennett", on a green label, and ask you if that was part of your company's production of records?

A Yes.

(Editor's note: At this point, Mr. Rogers continues to introduce Gennett records, exhibits 4, 5, 6 and 7, all bearing non-red labels.)

74 Q So, isn't it a fact, Mr. Gennett, that, in addition to the red labels which you identified on your direct examination - -

MR TAYLOR: Which red labels?

(continues question) - Defendants' Exhibit 96 for identification, your company has also produced records in blue, and labels of several different shades and designs, and green labels, white labels and black labels. Is that correct, sir?

A Yes.

MR. TAYLOR: Let the record show that all of these records just referred to by the witness are Gennett records, that is, the labels in each instance, bear the name "Gennett".

75 Q And as I understand you, records marked "Gennett" bearing labels other than red, were by far the greatest proportion of your production?

A Yes.

MR. TAYLOR: On the Gennett records.

THE WITNESS: On Gennett records, yes.

(Counsel produces another record and the same is, at his request, marked by the Notary as "Plaintiff's Richmond Exhibit 8, for identification".)

76 Q I will show you Exhibit 8 for identification, which bears a label reading "Champion", in gold letters on a black background, and ask you if The Starr Piano Company produced records bearing labels identical with, or similar to, that?

A Yes.

77 Q And of that color?

A Yes.

14.

(Counsel produces another record which, at his request, is marked by the Notary as "Plaintiff's Richmond Exhibit 9, for identification".)

78 Q Did your company also produce records marked "Champion", bearing a green label with gold lettering thereon, like or similar to Exhibit 9 for identification?

A Yes.

79 Q Referring now to the Champion records, as to which you gave some production figures, records being records bearing blue or black and green labels are included in those figures. Is that right?

A I said those figures were approximately correct.

80 Q And they would include records bearing labels colored with another color except red?

A Yes. That is approximately correct. But there were times when we were not able to get or secure the regular standard paper for these records and we were forced to substitute on the ones that we could secure at that time the shipment.

81 Q Nevertheless, you did produce records under the Champion label, which were black labels and green labels?

A Yes; but a very small percentage.

82 Q With respect to records marked "Gennett," did you merchandise those yourself, or were they sold to jobbers, or how were they sold?

A We sold some to jobbers, and merchandised some ourselves. We acted as jobbers to quite a number of retailers.

83 Q Directing your attention to those labels bearing the name "Gennett", which you have testified were colored red. Was the red color used on any particular class of music, or type or price of record?

A They were used largely on 12-inch which, from the fact that it had longer playing time and required more stock, we secured a little more money for that.

84 Q Then the red labels were used, is it fair to say, on your higher priced records?

A No. Because we had the same proportionally increased amount of material; not because of the fact that the records were any higher priced, but there was more of them; not the music was higher priced, but there was more of it.

85 Q More music?

A Yes.

86 Q Two inches more?

A Yes. In other words, one played three minutes and the other four and a half. The 10-inch record played three minutes and the 12-inch played four and a half minutes.

87 Q Mr. Gennett, referring to the records which you say your company made, marked "Connorized". As I understand you, those were sold to the Connorized Piano Player Roll Company?

A Yes.

88 Q Beyond that sale, you had nothing to do with marketing those records. Is that right?

A That is right.

89 Q Did you ever see any of those records on sale?

A No.

90 Q Is there anyone now connected with The Starr Piano

Company by the name of Fred Gennett?

A No. He is a stockholder here, but he is not active in the management.

91 Q Was he at any time connected in a business way with the company?

A He was Secretary of the company.

92 Q Are you familiar with his signature?

A Yes.

(Counsel produces a paper which, at his request, is marked by the Notary as "Plaintiff's Richmond Exhibit 10, for identification".)

93 Q Do you know Mr. Fred Gennett's signature?

A I think so.

94 Q Can you tell me whether that is it? (Shows witness Exhibit 10 for identification).

A It looks like it.

95 Q Is Mr. Fred Gennett still alive?

A Yes. He is up at the top of the hill, at First and Main.

MR. ROGERS: I think that is all.

REDIRECT EXAMINATION,

conducted in behalf of the defendants by Mr. Taylor:

96 Q Mr. Gennett, you read the affidavit of Mr. Fred Gennett here, Plaintiff's Exhibit 10 for identification, just in the course of the last few minutes?

A Yes.

97 Q You have no comments to make on that, as a result of your testimony given on cross-examination by Mr. Rogers?

A No, sir.

MR. TAYLOR: That is all.

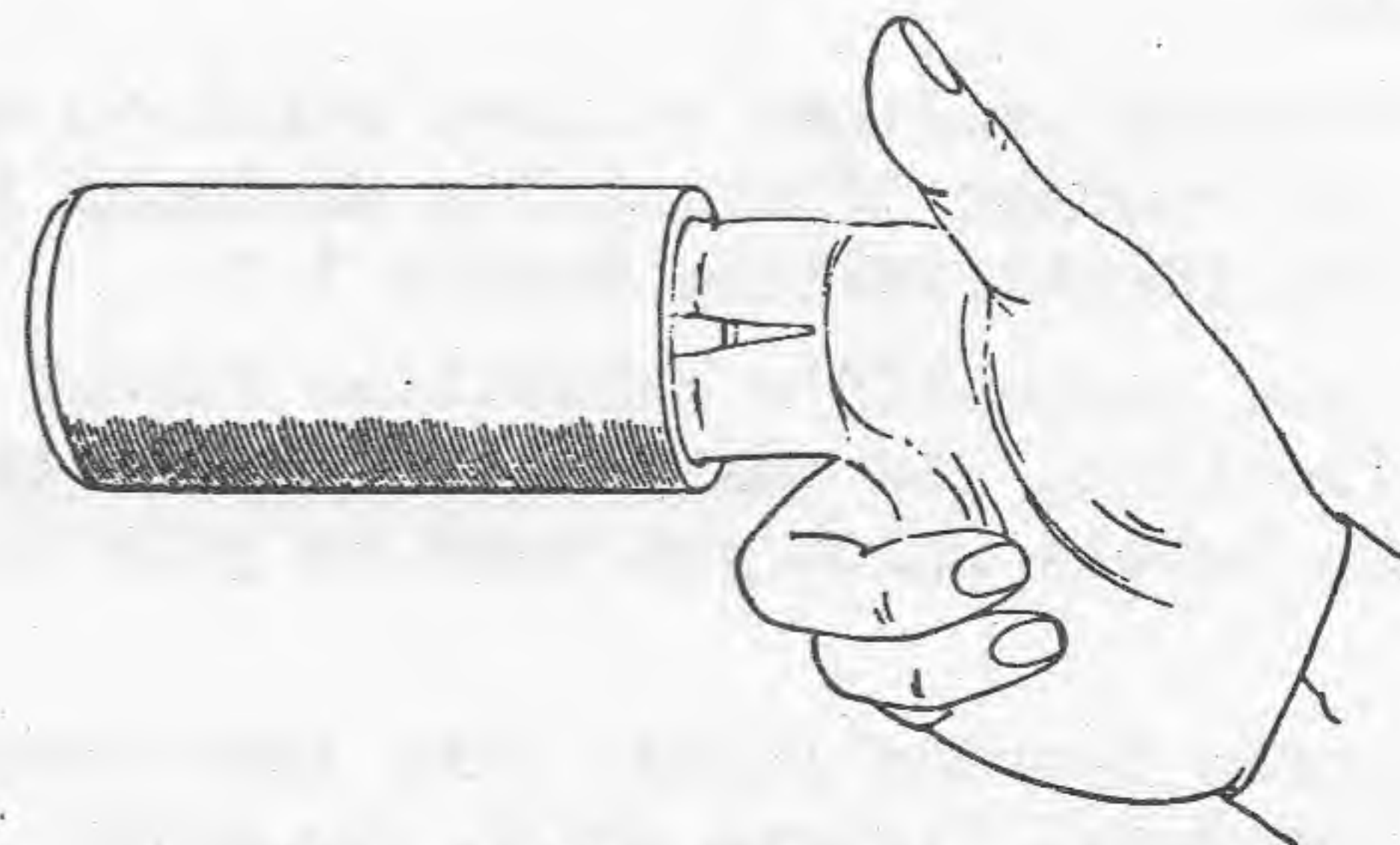
The witness is excused.

A Moldy "Tip"

by Carl N. Schueler, M.D.

I have a suggestion for collectors who own fungus damaged cylinders and would like to use my process, which should cost no money!! Just visit your friendly family doctor or a dermatologist and ask for a few 2 gm. sample tubes of a modern anti-fungal creme. I use Loprox or Nizoral creme. Only a very thin layer over the cylinder is needed. Wash off in a few days in tepid water and gently towel dry. The black lustre is restored; the fungus is gone. --Ah! - but not the pits caused by the fungus.

This process has worked well for me. The minimally affected cylinders clean up best.



How to Handle a Record.

A Jesse Crawford Retrospective
-The Marsh and Victor Recordings -
(1924 - 1933)

by Dennis E. Farrara

Many articles have been written on perhaps the greatest theatre organist to have lived and make phonograph recordings. His life and career are still remembered. In 1928, Maurice Ravel coined the phrase, "Poet of the Organ." Jesse Crawford (1895-1962) was indeed "Poet of the Organ." In listening to the 78's recorded between 1924 and 1933, one discovers quickly that Crawford was indeed the master of balanced registraion, nuance, and the subtle musical phrase.

The purpose of this particular article, however, is to examine and discuss the "art" of the "poet" as found on the early recordings made by Jesse Crawford for the Marsh company as well as the Victor Talking Machine Co., later known as RCA-Victor, and its affiliated company, HMV ("His Master's Voice") in England.

Crawford made his first recordings in Chicago, Illinois, for Orlando Marsh. Marsh's company was a specialized "custom" recording company. Its history has been traced from early 1924 until 1936. The company did not issue catalogs or announcements. Artists would pay March for specialized recordings. Throughout its history, the Marsh company had three addresses in the Chicago Loop area on Jackson Street. Marsh developed a working electrical process utilizing carbon microphones, amplifiers, and pre-amplifiers. Before this early process, all recording was done by the acoustical method of recording which utilized wooden or metal horns with the sound impressions being cut onto wax masters. The pipe organ was extremely difficult to record by this old process; nevertheless, organ recordings were issued by the Edison and the Victor Talking Machine Company.

Marsh issued both 10 and 12 inch recordings. Aside from a few recordings by Jelly Roll Morton and others, the various tenors, sopranos, pianists, and violinists are all but forgotten who recorded for Marsh; however, the organ recordings are better remembered by record collectors and musicians alike. Other famous organists besides Crawford recorded for the Autograph and Marsh label including Milton Charles (3-17 WurliTzer Tivoli Theatre, Chocago), Arthur Dunham (4-82 E. M. Skinner, Chicago Temple), and Pietro Yon (Kimball, Kimball Hall, Chicago). All known organ solos were issued on 10 inch recordings. The Crawford recordings were made on the 4-29 WurliTzer, Chicago Theatre, Chicago, Illinois

Crawford invested money and time to record several sides for Marsh. Many of the masters were sold to various dime-store record labels including Silvertone, Domino, and Paramount labels. There are, no doubt, more labels featuring Crawford and Charles masters. The Crawford Marsh recordings were made prior to November, 1924. Talent scouts at the Victor company heard Crawford at the Chicago Theatre as well as the Marsh recordings and signed him to an exclusive contract. Crawford is the only organist to have recorded first for electrical recordings and then to the older acoustical process and after April 1925, back to the electrical process for Victor.

The Marsh recordings were recorded on various dates and recording sessions. There are alternate takes of select titles. Certain recordings have no catalog numbers; some recordings have the same catalog numbers and different titles appear under the same num-

ber. The sound for early electrical recordings would be called "poor." The Marsh process barely captures unison sound of the WurliTzer organ. Crawford uses only 8' pitch in the pedal for the ballads and the 16' tuba for bigger registrations. The tremulants on the organ are fast. The pressings also tend to be rather noisy.

The Victor recordings were made on various WurliTzer instruments and included: 2-7 WurliTzer - first organ in the Chicago WurliTzer Showrooms (1924); 3-15 WurliTzer - second organ installed in the Chicago WurliTzer Showrooms (1925-1928); 2-8 WurliTzer, WurliTzer Hall, New York (1926-1928); and the 4-21 WurliTzer, New York Paramount Studio Organ, New York (1929-1933); and 4-20 WurliTzer, New Empire Cinema, London, England (1933).

According to the Victor files, Crawford never recorded in the auditorium of the Paramount Theatre, New York. There have been rumors that the WurliTzer Company had Crawford record two 12 inch recordings including "When the Organ Played at Twilight" and "The Perfect Song." However, no actual evidence has come to light to support this rumor. All published Victor recordings are 10 inch 78's. Crawford was the first theatre organist to be recorded on the first 33 1/3 rpm recordings for Victor. Needless to say, these recordings were introduced in late 1931 and were not successful due to the Great Depression. When played back on proper equipment and with the correct stylus, the Crawford recordings (78 and early LP) are wonderful. The "art" has been captured onto wax. Comparing any other theatre organist on 78 will prove that Jesse Crawford was the master of the WurliTzer Theatre Pipe Organ. Yes, he has been emulated and greatly imitated; however, there was only one Jesse Crawford and there will never be another like him.

This discography is divided into separate companies, matrix number and take, when known, title of popular songs, recording date, and catalog number, if published. The author would sincerely like to thank Martin Bryan, editor of The New Amberola Graphic, and John Schleffendorff, for their help and assistance in making this article possible. A special note of thanks is given to the music division of RCA Victor in making the files available for research.

Marsh "Autograph" Recordings - 1924 - Chicago Theatre, Chicago, Illinois

| | | |
|-------|---|-----------|
| 573-1 | Pilgrims Chorus from Tannhauser | 4000 |
| 578-1 | The Rosary | 4000 |
| 573-2 | Pilgrims Chorus from Tannhauser | 4000 |
| 578-2 | The Rosary | 4000 |
| 272 | Old Virginia Moon | 4001 |
| 445 | A Kiss in the Dark | 4001 |
| 439 | The World is Waiting for the Sunrise | 4004 |
| 441 | Humoresque | 4004 |
| 581 | Until Tomorrow | 4004 |
| 582 | Arizona Stars | 4004 |
| 642 | What I'll Do | 4005 |
| 647 | All Alone | 4005 |
| 450 | A Perfect Day | No Number |
| 451 | In a Corner of the World All Our Own | No Number |
| 447 | The One I Love Belongs to Someone Else | " " |
| 445 | A Kiss in the Dark | " " |
| 442 | Don't Mind the Rain | " " |
| 443 | You're in Kentucky as Sure as You're Born | " " |

(No doubt that there may exist other backings. The author would like to hear from any reader who has more

16.

titles or different pressings of the above Marsh recordings.)

Domino Recordings - from Marsh Masters -

| | | |
|-----|--------------------------------------|-------|
| 445 | A Kiss in the Dark | 12456 |
| 439 | The World is Waiting for the Sunrise | 12456 |

Paramount Recordings - from Marsh Masters -

| | | |
|-----|--------------------|------|
| 445 | A Kiss in the Dark | 4001 |
| 272 | Old Virginia Moon | 4001 |

Silvertone Recordings - from Marsh Masters -

| | | |
|-------|--------------------|------|
| 445 | A Kiss in the Dark | 6080 |
| 581 | Until Tomorrow | 6080 |
| 578-2 | The Rosary | 6079 |
| 441 | Humoresque | 6079 |

Victor Talking Machine Company - 1924 - 1933 - Chicago and New York -

| | | |
|---|----------|-------|
| Rose-Marie | | 19520 |
| Dreamer of Dreams | 11-17-24 | 19520 |
| Somewhere a Voice is Calling | 11-17-24 | 19521 |
| Serenade (Schubert - Crawford) | 11-17-24 | 19521 |
| I Wonder What's Become of Sally | 11-18-24 | 19567 |
| The Pal That I Loved Stole the Gal That I Loved | 11-18-24 | 19567 |
| Old Pal | 11-18-24 | 19572 |
| Dreams Never Come True | 11-18-24 | 19572 |
| My Wild Irish Rose | 11-24-24 | 19620 |
| When You and I Were Young, Maggie | | 19620 |
| Mother Machree | 12-10-24 | 19678 |
| Silver Threads Among the Gold | 12-10-24 | 19678 |

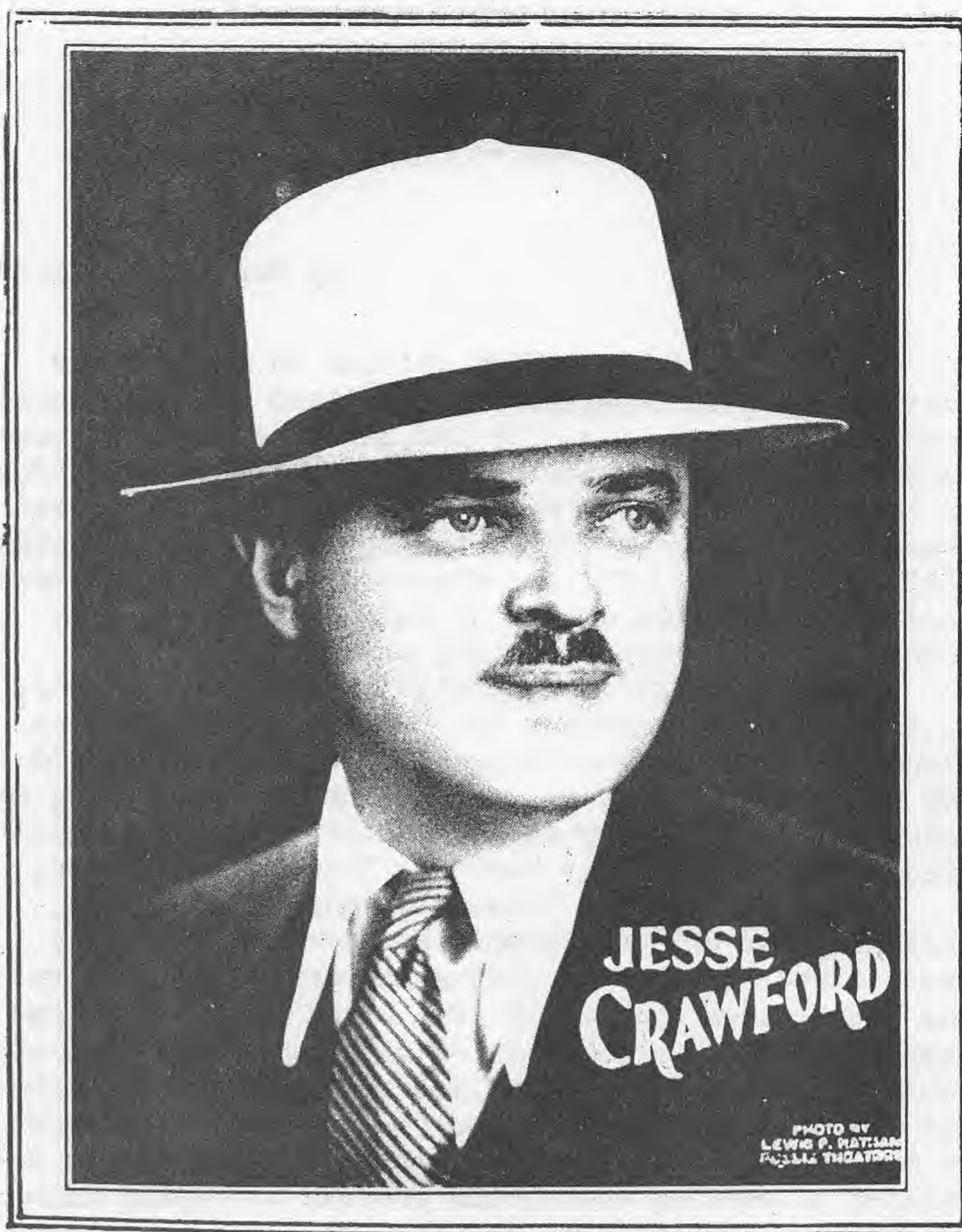
(All of the above Victor recordings are acoustical & from Chicago)

Electrical Recordings -

| | | |
|--|----------|-------|
| Sleepy Time Gal | 2-25-26 | 19906 |
| You Forgot to Remember | 2-25-26 | 19906 |
| Save Your Sorrow for Tomorrow | 12-13-25 | 19925 |
| When the One You Love Loves You | 12-13-25 | 19925 |
| The Prisoner's Song | 2-25-26 | 19980 |
| After I Say I'm Sorry | 2-25-26 | 19980 |
| Always | 2-25-26 | 20000 |
| Dinah | 2-25-26 | 20000 |
| At Peace with the World | 5-30-26 | 20075 |
| Valencia | 5-30-26 | 20075 |
| At Dawning | 2-27-26 | 20110 |
| Roses of Picardy | 2-24-26 | 20110 |
| I'd Love to Call You My Sweetheart* | 10-01-26 | 20257 |
| Kentucky Lullaby* | 10-01-26 | 20257 |
| *above two titles with Godlkette's Orchestra | | |
| Cherie, I Love You | 10-03-26 | 20263 |
| Ting-a-Ling | 10-04-26 | 20263 |
| Meadow Lark | 10-05-26 | 20264 |
| Stars are the Windows to Heaven | 10-02-26 | 20264 |
| Barcelona | 10-07-26 | 20265 |
| Hello, Aloha, How Are You? | 10-04-26 | 20265 |
| Dreaming the Waltz Away | 10-05-26 | 20363 |
| Lay My Head Beneath a Rose | 10-06-26 | 20363 |
| Put Your Arms Where They Belong* | 11-30-26 | 20368 |
| Within the Prison of My Dreams* | 11-30-26 | 20368 |
| Maybe* | 11-30-26 | 20392 |

*above three titles with The Victor Orchestra, Nat Shilkret, cond.

| | | |
|---|---------|-------|
| In a Little Spanish Town | 1-20-27 | 20458 |
| Just a Bird's Eye View of My Old Kentucky Home | 1-20-27 | 20458 |
| Blue Skies | 1-20-27 | 20459 |
| Falling in Love with You | 1-20-27 | 20459 |
| It All Depends on You (with Franklyn Baur, tenor) | 1-20-27 | 20463 |



I'm Looking for a Girl Named Mary

| | | |
|----------------------------------|----------|-------|
| (with Lewis James, tenor) | 1-20-27 | 20463 |
| What Does It Matter? | 3-16-27 | 20560 |
| Song of the Wanderer | 3-16-27 | 20560 |
| Estrellita | 3-15-27 | 20586 |
| La Paloma | 3-15-27 | 20586 |
| Nesting Time | 3-16-27 | 20595 |
| So Blue | 3-15-27 | 20595 |
| Oh, Promise Me | 10-06-27 | 20663 |
| Because | 10-06-27 | 20663 |
| Russian Lullaby | 6-28-27 | 20791 |
| At Sundown | 6-28-27 | 20791 |
| When Day is Done | 6-28-27 | 20838 |
| Dawn of Tomorrow | 6-30-27 | 20838 |
| Baby Feet Go Pitter Patter | 6-30-27 | 20876 |
| After We Kiss | 6-29-27 | 20876 |
| After I've Called You Sweetheart | 11-02-27 | 21053 |
| Just a Memory | 11-02-27 | 21053 |
| My Blue Heaven | 11-01-27 | 21092 |
| The Song is Ended | 11-02-27 | 21092 |
| Amapola | 10-31-27 | 21111 |
| La Borrachita | 10-31-27 | 21111 |
| Diane | 12-13-27 | 21146 |
| Among My Souvenirs | 12-13-27 | 21146 |
| Mary, What Are You Waiting For? | 11-02-27 | 21171 |
| Dancing Tambourine | 11-01-27 | 21171 |
| Somewhere a Voice is Calling | 11-17-27 | 21207 |
| Serenade (Schubert-Crawford) | 11-17-27 | 21207 |
| A Dream | 10-27-27 | 21250 |
| Humoreske - Humoresque | 10-31-27 | 21250 |
| Just Like a Melody | 5-20-28 | 21461 |
| Beloved | 5-20-28 | 21461 |
| The Dance of The Blue Danube | 5-20-28 | 21506 |
| I Can't Do Without You | 5-20-28 | 21506 |
| Rosette | 5-20-28 | 21503 |
| For Old Times Sake | 5-20-28 | 21503 |
| My Angel | 8-17-28 | 21630 |
| Out of the Dawn | 8-17-28 | 21630 |
| Ten Little Miles from Town | 8-17-28 | 21666 |

| | | |
|---|----------|-------|
| High Hat | 5-20-28 | 21666 |
| Jeannine, I Dream of Lilac Time | 9-19-28 | 21681 |
| King for a Day | 9-20-28 | 21681 |
| Just a Night for Meditation | 9-20-28 | 21713 |
| Roses of Yesterday | 9-20-28 | 21713 |
| Sonny Boy | 10-05-28 | 21728 |
| I Loved You Then as I Love You Now | 10-05-28 | 21728 |
| You're the Cream in My Coffee | 1-13-29 | 21844 |
| Me and the Man in the Moon | 1-13-29 | 21844 |
| I'll Get By as Long as I Have You | 1-13-29 | 21850 |
| How About Me? | 1-12-29 | 21850 |
| Where the Shy Little Violets Grow | 1-17-29 | 21876 |
| When Summer is Gone | 1-17-29 | 21876 |
| Precious Little Thing Called Love | 4-01-29 | 21933 |
| Carolina Moon | 4-01-29 | 21933 |
| Little Pal | 4-08-29 | 21951 |
| Why Can't You? | 4-08-29 | 21951 |
| I've Got a Feeling I'm Falling* | 5-07-29 | 21981 |
| She's a New Kind of Old-Fashioned Girl* *(with orchestra) | 5-07-29 | 21981 |
| I Love to Hear You Singing | 5-06-29 | 22025 |
| Hawaiian Sandman | 5-06-29 | 22025 |
| My Sin (with Paul Small, tenor) | 7-23-29 | 22066 |
| Singing in the Rain (with Paul Small) | 7-23-29 | 22066 |
| Indian Love Call | 7-22-29 | 22107 |
| Serenade (Romberg) | 7-22-29 | 22107 |
| I'll Always Be in Love with You* | 8-28-29 | 22112 |
| I Get the Blues When it Rains* *(with Paul Small, tenor) | 8-28-29 | 22112 |
| How Am I to Know? | 8-28-29 | 22129 |
| Miss You | 8-28-29 | 22129 |
| Thais: Meditation | 7-24-29 | 22155 |
| Souvenir (Drdla-Crawford) | 7-23-29 | 22155 |
| Tip-Toe Through the Tulips | 12-07-29 | 22242 |
| Chant of the Jungle | 12-07-29 | 22242 |
| Love Me | 12-03-29 | 22243 |
| I'll Close My Eyes to the Rest of the World | 12-03-29 | 22243 |
| Cryin' for the Carolines | 2-11-30 | 22320 |
| What Is This Thing Called Love? | 2-11-30 | 22320 |
| Ah, Sweet Mystery of Life | 2-12-30 | 22333 |
| Gypsy Love Song | 2-12-30 | 22333 |
| Rhapsody in Blue, parts 1 and 2 | 2-25-30 | 22343 |
| Stein Song (duet with Helen Crawford, organist) | 4-01-30 | 22394 |
| Song of the Islands | 4-02-30 | 22394 |
| It Happened in Monterey | 4-02-30 | 22413 |
| The Moonlight Reminds Me of You (with Paul Small, tenor & Helen Crawford, organist) | 4-02-30 | 22413 |
| The Kiss Waltz | 8-12-30 | 22510 |
| When the Organ Played at Twilight | 8-12-30 | 22510 |
| Little White Lies | 9-30-30 | 22551 |
| Confessin' That I Love You | 9-30-30 | 22551 |
| Just a Little While | 10-01-30 | 22557 |
| So Beats My Heart for You | 9-30-30 | 22557 |
| Siboney | 6-15-31 | 22748 |
| Maria, My Own | 6-15-31 | 22748 |
| Save the Last Dance for Me | 12-03-31 | 22875 |
| Cuban Love Song | 12-03-31 | 22875 |
| Call Me Darling | 12-06-31 | 22901 |
| Carolina's Calling Me | 12-16-31 | 22901 |
| On the Road to Mandalay | 6-15-31 | 24032 |
| Sylvia | 1-13-32 | 24032 |
| Masquerade (with Helen Crawford, organ- ist & Paul Small, tenor) | 5-24-32 | 24035 |
| I'd Love to Be Loved Once Again (with Frank Luther, vocalist) | 5-24-32 | 24035 |
| When Mother Played the Organ (with Frances Langford) | 10-25-32 | 24191 |
| Moonlight on the River (with Robert Simmons, tenor) | 10-25-32 | 24191 |
| A Kiss in the Dark | 10-26-32 | 24282 |

| | | |
|--|----------|-------|
| Pale Moon | 10-26-32 | 24282 |
| L'amour toujours, l'amour | 3-28-33 | 24329 |
| The Song of Songs | 3-27-33 | 24329 |
| Auf Wiedersehn | 3-27-33 | 24450 |
| My Beautiful Lady | 3-27-33 | 24450 |
| La Golondrina | 3-28-33 | 24758 |
| Birth of Passion Waltz | 3-28-33 | 24758 |
| Largo | 3-28-33 | 25096 |
| The Lost Chord | 3-28-33 | 25096 |
| Minuet (Paderewski) | 3-28-33 | 25167 |
| Minuet in G (Beethoven) | 3-28-33 | 25167 |
| Giannina Mia | 3-27-33 | 25332 |
| Hasta Manana | 3-27-33 | 25332 |
| El Faisan - Valse lento* | 8-16-27 | 80110 |
| Secreto eterno* | 8-16-27 | 80110 |
| *(Issued for Spanish-American trade) | | |
| Beautiful Isle of Somewhere (with Richard Crooks, tenor) (Red Seal) | 3-27-33 | 1588 |
| All Through the Night (with Richard Crooks, tenor) (Red Seal) | 3-27-33 | 1588 |

33 1/3 Recordings -

| | | |
|--|----------|--------|
| Music from the "Student Prince": Serenade; Deep in My Heart, Dear; Student's March | 5-24-32 | L16010 |
| Schubertiana: Serenade; Marche Militaire; Moment Musicale; Theme from Unfinished Symphony; Song of Love | 5-24-32 | L16012 |
| Show Boat Medley: Old Man River; Make Believe; Can't Help Lovin' That Man; Why Do I Love You: (with Robert Simmons, tenor and Frances Lang- ford) | 10-24-32 | L16014 |
| Melody in F | 10-26-32 | L16020 |

Unpublished Victor Recordings - 1925 - 1933 -

| | | |
|-----------|--|----------|
| mx. 34028 | Sometime | 12-11-25 |
| 34029 | I Never Knew | 12-13-25 |
| 37034 | I Love the Moonlight (with Victor Orch., Nat Shilkret, cond.) | 11-30-26 |
| 45401 | Was It a Dream? | 5-20-28 |
| 51872-3 | My Sin (Organ solo - no vocal ref.) | 7-23-29 |
| 51872-4 | My Sin (with Rudy Vallee, voc.) | 7-23-29 |
| 55379 | How Am I to Know? (with Harriet Lee) | 8-28-29 |
| 55380 | Miss You (with Harriet Lee) | 8-28-29 |
| 67540 | The Rosary | 6-15-31 |

HMV - His Master's Voice - London, England - April to July, 1933 -

Crawford went on tour of the British Isles in April 1933 and returned to the United State in July. During the time in England, he recorded eight selections for HMV. All the recordings were issued in England. Two selections were issued here in the United States under Victor catalog numbers. It is interesting to note that record buyers of the era could have ordered all eight Crawford sides as a special order from any of the Victor dealers throughout the United States and Canada. Most people never realized that there was a working agreement between the Victor Talking Machine Company and His Master's Voice to exchange record masters and recordings. The major catalog was available for any individual. This, of course, contained all classical as well as any popular releases. Organ solos with vocal refrains by Jack Plant.

| | | |
|----------------------------|--------------|------------|
| A Broken Rosary | (Vic. 24379) | HMV B-4420 |
| My Love Song | | |
| The Old Spinning Wheel | | B-4435 |
| My Wishing Song | | |
| Hold Me | | B-4460 |
| Drifting Down the Shalimar | | |

In the Valley of the Moon
Friends Once More

B-4461

(All recordings were issued on 10 inch format.)

In the early 1950's, RCA Victor re-issued a series of Crawford 78's onto long playing recordings. They were issued on the cheaper Camden label. The transfers are fair; sad to say, RCA Victor thought that the recordings would sound better if placed under reverberation. Needless to say, the re-issues do not sound good with artificial reverberation.

CAL 300 - Pipe Organ Magic - Jesse Crawford -

Indian Love Call; Giannina Mia; My Beautiful Lady; On the Road to Mandalay; Gypsy Love Song; L'amour toujours; Lay My Head Beneath a Rose; Miss You; Carolina Moon; I'd Love to Be Loved Once Again; Little White Lies; When Day is Done

CAL 263 - Jesse Crawford at the Organ -

A Kiss in the Dark; La Golondrina; Humoresque; Hasta manana; Masquerade; Valencia; A Precious Little Thing Called Love; Stein Song; La Paloma; Birth of Passion Waltz; Estrellita; Siboney

In examining Crawford's discography, one realizes

the recorded history of the organ ballad as an art form. There are so many wonderful examples of Crawford's art that it becomes a matter of personal preference for select titles. Each recording is a gem unto itself. As long as there are individuals who may appreciate the subtlety and tonal color of the theatre pipe organ, the Art of Jesse Crawford will continue to bring rich entertainment value for the music lover and musician alike.

Addenda

According to Walter L. Gelinas, there are two versions of "The One I Love Belongs to Somebody Else (447 & 446). A Silvertone without a number has "Old Virginia Moon" on the B side and Milton Charles' "Let Me Call You Sweetheart" (3587) on the A side.

Additional Marsh coupling:

| | |
|-------------------|------|
| Honest and Truly | 4002 |
| Old Virginia Moon | 4002 |

* * * * *

Dennis Ferrara may be reached at 1172 Normandy Terrace, Flint, MI 48504.

Curiosity

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Maxim's Revisited

by David Sager

I have wondered for many years now about a very strange Columbia record. The disc in question is Columbia A1509 "Night Scene in Maxim's," sung by Maxim's Cabaret Singers. In particular, I've often been curious about the identity of the vaudeville styled tenor who sings Irving Berlin's "Down in Chattanooga" on the record. Actually, the disc is an Irving Berlin medley. One friend suggested Harry Fox as the tenor, but I disagreed. This voice is also not any of the popular record makers of the day, but still, all in all, an ear-catching if not great voice.

About two years ago I was playing some records for a friend when I happened to recall a 12-inch Columbia test from the 1940's in my collection. It is sung by a funny voiced tenor/comic whom I felt I should be able to recognize, but couldn't. As the record played my friend told me that the voice was none other than Irving Berlin! This particular disc was a private issue of tunes written for Berlin's show Miss Liberty.

A few days later I pulled the disc out again to play. As Berlin croaked out his songs I suddenly remembered the "Maxim's" tenor and raced to the shelves to find Columbia A1509. As it spun, I became 50% certain that this was Irving Berlin, but needed further examples of his voice to be sure. I contacted a friend who had Berlin's 1910 recording of "Oh How That German Could Love," who made me a tape of it.

After hearing Berlin's 1910 effort I became 90% certain that the two recordings were by the same man. Since then, after repeated playings side by side, I have become 99.9% certain. A bit of uncertainty persists, since a few trusted ears for whom I've played the various "Irving's" were not convinced. Can I hear from you?

* * *

Guest contributor, David Sager, can be contacted at: 1217 Peniston Street, New Orleans, LA 70115. Telephone (504) 899-5719.

HERE & THERE

Congratulations to Brian Towne, who won this year's contest. Brian met the challenge to find as many car brands on old records as he could, and his entry far surpassed the others with a total of 29 points! We will share the results in an article in an upcoming issue.

Reader Chris Buttery was intrigued by the piece in our last issue about the sunken rings on electric era Columbia pressings, so he decided to run some tests with his model RAE-26 RCA Victor changer. He discovered that the small-ring pressings don't even fit into the machine's magazine, but those with the large ring do. While this tends to lend some credence to the theory, Chris notes that the changing mechanism isn't tripped on this particular model by records which have a concentric groove at the end (such as Columbias). In other words, the only type of records which would make the changer work when it was new in 1931 were Victors!

In our issue #84 we reprinted an article about Aaron Cramer's acquisition of the world's oldest playable record. We are pleased to announce that Aaron's discovery has been authenticated and now appears in the 1994 Guinness Book of Records.

Allen Koenigsberg reports that the Lyradion radio/phonograph combination which appeared in our last issue first appeared on March 1, 1922, as per their trademark application. He notes that there were many other such combinations from the 1920s; some may have disappeared as quickly as they appeared. Allen's forthcoming book The Trademarks of Recorded Sound, 1877-1929 promises to have some 1369 trademarks, labels and prints covering all aspects of the industry.

Associated Press
April 13, 1994

Blanche Ebert Seaver

Los Angeles

Blanche Ebert Seaver, a philanthropist who founded the undergraduate college at Pepperdine University in Malibu, has died at the age of 102, officials at the campus announced yesterday.

Mrs. Seaver died Saturday of natural causes at her home in Los Angeles, said a university spokeswoman.

After the death of her husband, oil-drilling magnate Frank R. Seaver, in 1964, Mrs. Seaver gave millions of dollars to the fledgling university to start the undergraduate program.

Mrs. Seaver remained active in the university's affairs, holding a lifetime seat on Pepperdine's board of regents. She received an honorary doctorate from the university in 1980.

Born on Sept. 15, 1891, to poor Norwegian immigrants in Chicago, Mrs. Seaver was considered a musical prodigy. She was teaching piano by age 6 and graduated from a Chicago music school in 1911. She moved to Los Angeles in 1915 to teach at the Egan School of Drama and Music.

In 1916 she met and married her husband, an oil-drilling expert who worked for oil magnate Edward L. Doheny. Frank Seaver made his fortune by reviving the Doheny Stone Drill Co. and developing a blowout-proof oil drill.

Mrs. Seaver is survived by three nephews.

Thomas P. Benford of Mount Vernon, a jazz drummer, died

Thursday at Mount Vernon Hospital. He was 88.

Mr. Benford was described as a great traditional drummer, a musician who could drive a band with skill and sensitivity.

He was born April 19, 1905, in Charleston, W.Va., to William Benford and Anna LeGoff.

He received his musical education at the Jenkins' Orphanage in South Carolina. At the age of 8, he toured England with the famous Orphanage band. From then on, music was his career.

During the 1920s, he played in Chicago and New York with Willie "The Lion" Smith and Sidney Bechet. Later, he joined his brother Bill Benford's band.

In New York, during the spring of 1928, he met Jelly Roll Morton. Morton was taken with Mr. Benford's drumming and recorded some of his most famous work with members of the Benford band. Mr. Benford's sound on the drums is a hallmark of the recordings.

During the 1930s, Mr. Benford worked in Europe, recording

among other things his famous 1937 work with Django Reinhardt. He remained in Europe until after the war broke out, leaving Holland in 1941. Back in America, he worked with Noble Sissle, among others. He left full-time musical work in the 1960s after a career that began when jazz was born.

His retirement was only partial because in the 1970s he resumed touring, playing with the Harlem Blues and Jazz Band, appearing in concert performances with Bob Greene's "World of Jelly Roll Morton" here and abroad.

He was a member of Local 802 of the Amsterdam Music Association.

On Dec. 5, 1951, he married Dorothy Morgan in St. Marks, N.Y.

He was a parishioner of Our Lady of Victory Church.

In addition to his wife, he is survived by two daughters, Cynthia Crockett of Mount Vernon and Lisa Williams of Mamaroneck; a son, Thomas K. Benford of Minnesota; nine grandchildren; and a great-grandchild.

New York Times
April 8, 1994

Roy Smeck, Banjoist And Guitarist, 94

Roy Smeck, a leading guitarist, banjoist and ukulele player since the days of vaudeville, died on Tuesday at Roosevelt Hospital. He was 94 and lived in Manhattan.

He died in his sleep, said Neal Hade, a friend.

Mr. Smeck's career spanned 75 years, during which he performed for several American Presidents and at the coronation of King George VI of England in 1937. He collaborated with many well-known musicians, including Irving Berlin and W. C. Handy in live performances and on more than 500 recordings.

Mr. Smeck went into vaudeville after appearing in the short film "Pastimes," which featured musicians performing and was the opening for "Don Juan," the first sound motion picture made by Warner Brothers, in 1926.

He became more widely known when he began giving music lessons during his show on WOR radio in New York. An avid teacher, he wrote 50 books on how to play stringed instruments. Among his guitar students was Gene Autry.

A 1982 documentary about his life, entitled "Wizard of the Strings," was nominated for an Academy Award.

As a tribute to him, several instrument manufacturers, including the Gibson Guitar Corporation and the Bacon and Day Banjo Company, produced instruments bearing the Roy Smeck logo, and on April 1 Gibson reissued the 1934 Roy Smeck Radio Grande guitar as a limited edition.

He is survived by his wife, Fay; his son John, of Smithsburg, Md., and two grandsons.

Notes on the Obituaries

Blanche Ebert Seaver was also a composer of some note. Her songs "Calling Me Back to You" and "Just for Today" were recorded by the likes of John McCormack, Marie Morrissey and John Charles Thomas.

In addition to his recordings with Jelly Roll Morton, Tommy Benford recorded with Bubber Miley (Victor, 1930) and Charley Skeete's Orchestra (Edison, 1926).

We were sorry to learn of the deaths this past winter of Don Wetzell and Ray Tump. Don was a long-time collector who produced tapes and ran auctions under the business name "Old Time Music." He helped put himself through the University of Vermont by selling dubs of his own Wetzell recordings — records which still turn up occasionally throughout the state and beyond.

Ray Tump had many friends and acquaintances throughout the collecting world. He was a frequent and dedicated attendant of the ARSC conferences and an occasional contributor to the *Graphic*.

We are indebted to Bill Knorp, Bill Cappello, Fred Williams and Gavin McDonough for their assistance with this issue's obituaries.

IN REVIEW

Herman Klein and The Gramophone, William R. Morad, Editor

The art of musical criticism of the 19th and early 20th centuries was fortunate indeed to have the likes of William J. Henderson, Henry Frick, Richard Aldrich, James G. Hunker, and Herman Klein. These men could not only write, but they also knew music. William Moran has edited the complete music/record review of Herman Klein (1856-1934).

Klein was a rare critic indeed that liked the phonograph; Henderson loathed it. Klein became music advisor to the Columbia Graphophone Company and encouraged operatic artists such as David Bispham, Lillian Blauvelt, Ruth Vincent, and Lillian Nordica to record

for Columbia.

Klein wrote a series of reviews for the English magazine, *The Gramophone*, from 1924 until his death in 1934. Klein's style appeals even today. Good writing is always good writing. He was a voice teacher and a composer; thus, Klein knew the voice well.

Again, this book is a must for anyone who loves the history of great operatic singing. The book is also a must for any serious record collector who desires to know about English recordings and label releases throughout the Roaring Twenties. Klein also reviewed American recordings issued through HMV, English Columbia, Edison, and Brunswick.

618 pages, published in 1993 by Amadeus Press.

— Dennis Ferrara

* * *

(More reviews will appear in the summer issue.)

THE AMERICAN VINTAGE RECORD LABELOGRAPHY

Imagine having instant access to a complete listing of every 78rpm and cylinder recording made in the United States! That's right, an entry for every vintage record issued domestically including label name, catalog number, matrix number, artist and selection. Now imagine having full-color illustrations representing each major label variety included as a bonus! Interested? OK, you might have to sell your collection and mortgage the farm to afford it, but it would be worth it, wouldn't you say? Besides, if you did sell your record collection, you might clear off enough shelf space to house your new library of labelographies! Given the scope of this work, and the inestimable research value that it represents, you are probably willing to consider shelling out the thousands of dollars necessary to purchase this library, aren't you?Or are you?What if I said it would only cost a couple of hundred dollars?

Well, before you call the men in the white coats, listen to this. Through the incredible technology of CD ROM, all of this information can be stored on just two CDs taking up no more space than a single Little Wonder! Through the efforts of a handful of dedicated collectors, this dream may be closer to reality than any of us would dare imagine. With the technical assistance of John Mucci, I am in the process of assembling a nation-wide team of collectors and researchers to make this dream a reality in the near future. Using the enormous data files compiled by Steve Abrams as a foundation for this project, additional discographic information being provided by Dick Spottswood, Ray Wile, Bill Korst, Allan Sutton and others has already yielded close to *half a million* computerized entries! The following list of labels are either complete or currently in progress:

| | | | | |
|---------------------|------------|--------------------|-----------------------|--------------|
| ARA | Clarion | Grey Gull | National Music Lovers | Signature |
| ARC Theater Records | Claxtonola | Harmony | New Phonic | Silvertone |
| Arto | Columbia | Hit | Okeh | Starr |
| Autograph | Conqueror | Hit-of-the-Week | Oriole | Superior |
| Banner | Cosmo | Jewel | Paramount | Supertone |
| Bell | Crown | Liberty Music Shop | Perfect | Talking Book |
| Berliner | Diva | Lincoln | PicturTone | Triangle |
| Black Patti | Domino | Little Wonder | Puritan | Van Dyke |
| Bluebird | Durium | Madison | QRS | Varsity |
| Broadway | Edison | Majestic | Radiex | Velvetone |
| Brunswick | Elite | Melotone | Record Guild | Victor |
| Cameo | Emerson | Montgomery Ward | Regal | Vocalion |
| Challenge | Federal | Musicraft | Romeo | Voco |
| Champion | Gennett | National | Royale | Vogue |

Would you like to help us with this project? We need assistance in the following areas:

1) Data Entry and Manipulation If you have access to a computer and the time to help, we can use your assistance with "cleaning up" database files to make them compatible. This might be as simple as re-entering artist names so that the last name appears first, or it may mean adding prefixes to matrix numbers. Another big area where we could use some help would be actual data entry. We would provide you with typewritten pages of information or actual record catalogs that would need to be keyed in to a database file. Neither of these jobs would require a Ph.D. in Computer Science, and you will probably be able to use whatever database software you currently own.

2) Record Research If you have been working on a labelography of your own, we desperately want to talk to you! We are currently deficient in the following areas: post-WWII labels, vertical labels, pre-1915 labels (except Victor & Columbia), children's records, classical and operatic recordings, and any label not listed above. We are in need of literally hundreds of thousands of entries so any help would be greatly appreciated. If you have researched any of the labels listed above, you could be of great help by checking your research against what has already been done. If you have not heretofore worked on a label discography but would be interested in tackling one for this project, we would covet your help as well. If you have access to rare or unusual record catalogs, company recording ledgers and files or out-of-print discographies, we need to talk. If you have a large collection of rare labels or large quantities of records sorted by label and catalog number, please call me!

Due to the number of people working on this project (and our desire to price it within the budget of the average collector), it will not be possible to offer monetary remuneration to those who contribute their time and information. However, those that do contribute in a sizable way will receive a complimentary copy of the first edition once it is released. Furthermore, all assistance will be appropriately credited in the work itself. Though a project of this scope can never be complete, revised and expanded editions will be published as new information is gathered.

If you have always dreamed about being on the cutting edge of discographical research and technology, this is your best opportunity! If you wish to volunteer your time and/or resources, or if you would like to be notified when the Labelography becomes available, please contact:

Kurt Nauck III
 6323 Inway Dr.
 Spring, TX 77389-3643
 (713) 370-7899
 Fax (713) 251-7023

wanted

Berliner & Zonophone machines and parts wanted. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

WANTED: 50-ohm coils for horseshoe magnet pickups, or .002" diameter coated copper wire so that I can wind my own. Bob Waltrip, 1821 Avenue I Place, #11, Levelland, TX 79336-6228. (806) 894-1830.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

RUTH ETTING!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereoptican viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934.

IRISH, GREEK, SPANISH, CALYPSO, TURKISH, UKRAINIAN, and other varieties of ethnic 78s sought, paid for, traded for and cared for, once they come to live at this address: Richard Spottswood, 6507 43rd Ave., University Park, MD 20782.

Wanted: Cylinder Record - "I'm On My Way to Reno." No trades. I just want to purchase a copy. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

Gramophone needle tins wanted - specialist collector. Any makes/quantity, particularly American/Canadian tins. Many swaps/sales. 2 IRC's/\$2 - illustrated catalogue (8 page). Lambert, 24 Churchway, Weston Favell, Northampton, England NN3 3BT.

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TRADE my Cal Stewart records for yours. I will pay cash also for your Cal Stewarts on 2 min. & 5 inch cylinders. Bill Greis, 1059 Ocean Heights Ave. #1005, McKee City, N.J. 08232 or (609) 484-9375.

wanted

Wanted: Odd labeled cylinder record containers (with or without the record). Eg.- Bulldog, Bacigalupi, Colonial, Medico-phone, U.S. Grand Opera, Berger, Norcross, Crystol, Juno, Markona, Microphonograph, Russell, Phenix, Lioret, LeCahit, Hugins y Acosta, AICC, Duval, and local dealers. Top prices paid. Dale Monroe-Cook, 740 So. Lyman, Oak Park, Illinois 60304. Or (708) 848-3779.

Wanted: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

WANTED: Audio equip. 1930-1965. Amplifiers, tubes, speakers, etc. McIntosh, Western Electric, Marantz, etc. Especially interested in Bell Telephone or other W.E. equipment. Also searching for JBL Hartsfield or similar large speaker. Sumner McDanel: 1-800-251-5454.

Wanted to buy: Edison Grand Opera Cylinders. Send information including condition and price to: Jim Cartwright, 1404 W. 30th Street, Austin, TX 78703. (512) 478-9954

WANTED: SING A SONG/WITH YOU DEAR IN BOMBAY by Abe Lyman's California Orch. w/vocal by Chas. Kaley, 1925 (Brunswick 2912). Also Edison cylinder #9651 - THERE'S A GIRL IN THIS WORLD FOR EVERY BOY, ETC. Kathy Allison, 1552 South Street, Coventry CT 06238-3222.

WW II servicemen's "Talking Letters" by Gem Razors, Pepsi, USO, Red Cross, Wilcox-Gay, Packard-Bell, etc. Also any articles or clippings on this wartime program or collectors who have these discs. Ned Connors, 29 Allen Avenue, Barrington, RI 02806. 401-246-0164.

ANNETTE HANSHAW: Want 78's by Hanshaw. Trying to fill many holes in collection. Especially need those on Pathé, Perfect, Okeh and Parlophone labels, but need many others too. Thanks! Preston Meeks, 2811 Kenross, Houston, TX 77043, (713) 460-5369

WANTED: Emerson crank-up phonographs and parts. Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204.

Wanted - Political cylinders, discs; phonographs - parts or whole; top securing nut for long box type "Camera" phonograph (Swiss made); Sarah Bernhardt and Josephine Baker records. Ed Chalpin, FAA/EMB, PSC Box 002, APO AE 09724.

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Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

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4. *It's a Long, Long Way to Tipperary*; Albert Farrington, baritone and chorus (3:53)
5. *When It's Apple Blossom Time in Normandy*-Fox Trot; band (3:57)
6. *Row, Row, Row*; Arthur Collins and Byron G. Harlan (3:14)
7. *Everybody's Doin' It Now*; Premier Quartet (3:54)
8. *On the New York, New Haven, and Hartford*; Edward Meeker (4:10)
9. *Casey Jones*; Billy Murray and chorus (4:04)
10. *Swing Low, Sweet Chariot*; Fisk University Jubilee Quartet (4:22)
11. *The Village Gossips*; Cal Stewart and Steve Porter (4:01)
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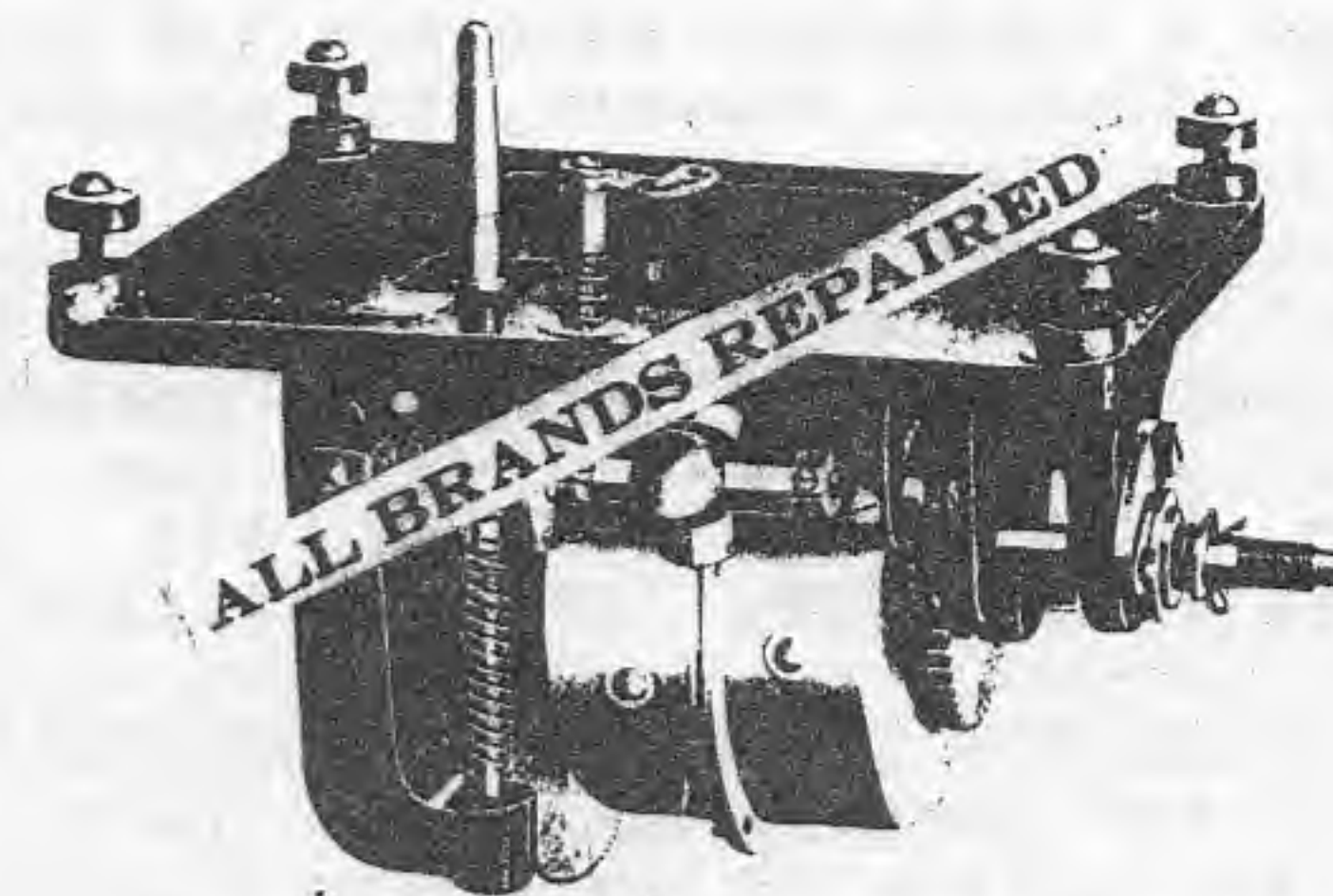
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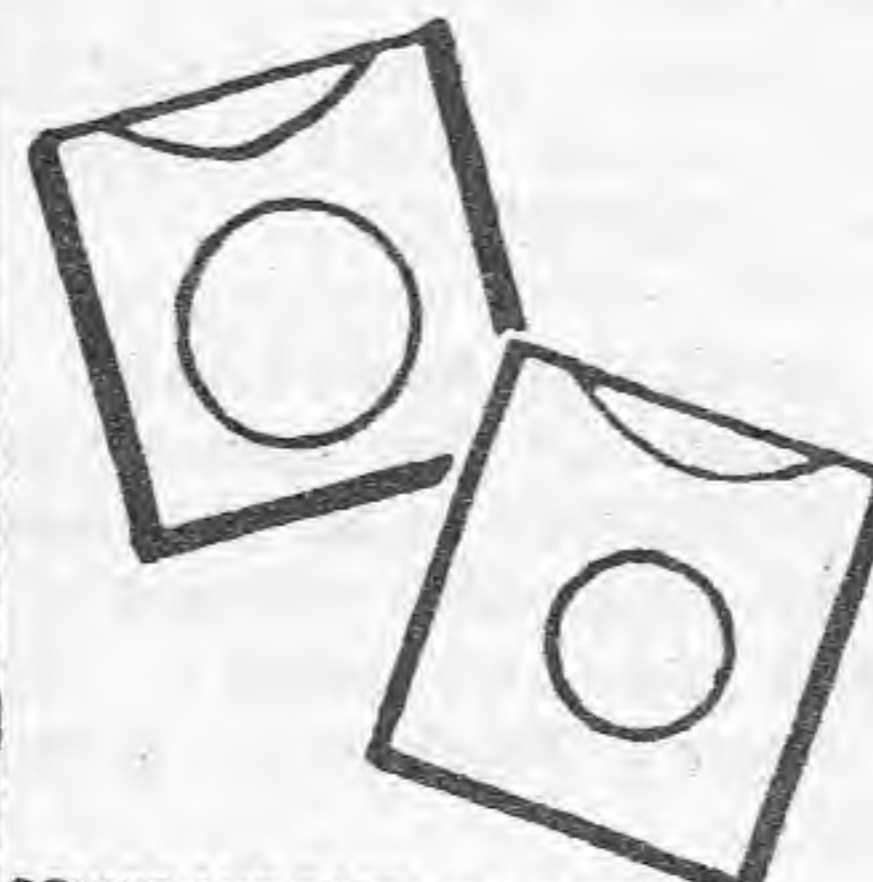
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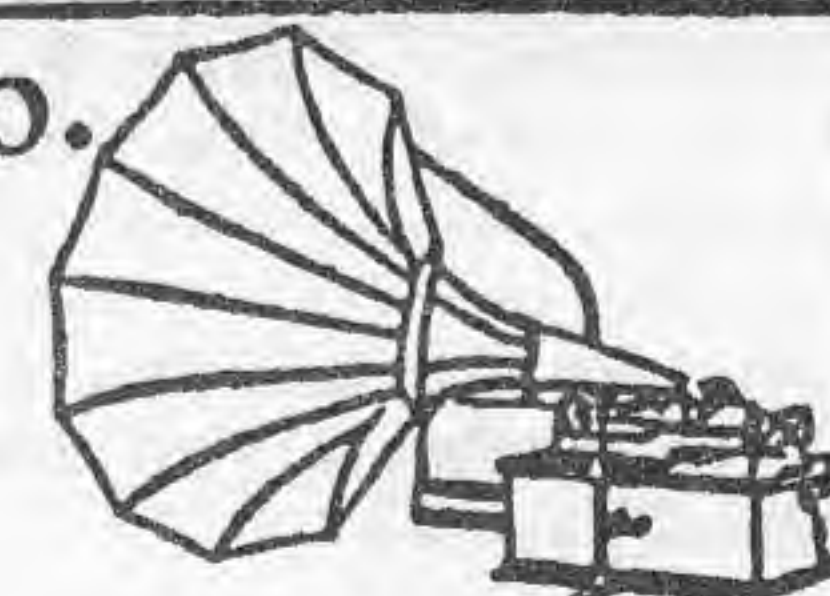
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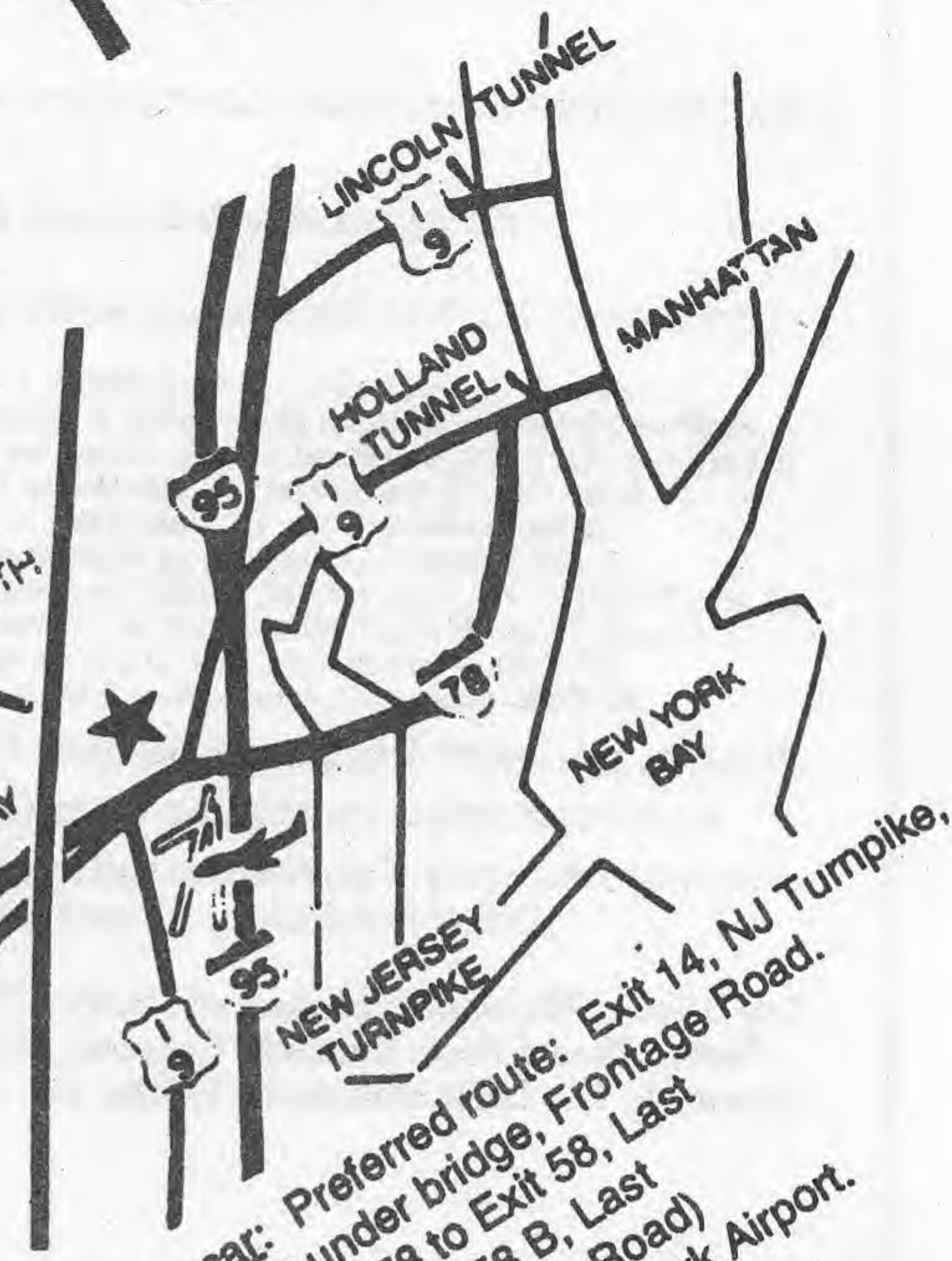
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- 16278-A-"Sleepy Sidney" Two-Step--SOUSA'S BAND
- B-Royal Brandenburg March--PRYOR'S BAND
- 16367-A-Drill Music No. 1--PRYOR'S BAND
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- 16488-A-First Kiss Waltz--MOSE TAPIERO, OCARINA
- B-Love's Caprice--WILLIAM H. REITZ, XYLOPHONE
- 16493-A-Happy Go Lucky Two-Step--PRYOR'S BAND
- B-Naila--PIETRO FROSINI, ACCORDION
- 16575-A-Manon-Ah! Fuyez douce image!--M. ROCCA, TENOR
- B-Carmen Selection--PRYOR'S BAND
- 16629-A-"Vzdy ku predu" pochod--BOHEMIAN BAND
- B-Eugen Onegin-Aire Onegina--BOHUMIL BENONI, BASS-BARITONE
- 16635-A-Maj, Pisen Od K. Bendla--OTOKAR MARAK, TENOR
- B-Vecerni pisen "due vdovy"--BOHEMIAN BAND
- 16636-A-Cavalleria Ructicana-Pijacka--OTOKAR MARAK, TENOR
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